ABEL CARLEVARO

SERIE DIDACTICA PARA GUITARRA

CUADERNO

2

TECNICA DE LA MANO DERECHA

barry
buenos aires

CUADERNO Nº 2

Técnica de la MANO DERECHA

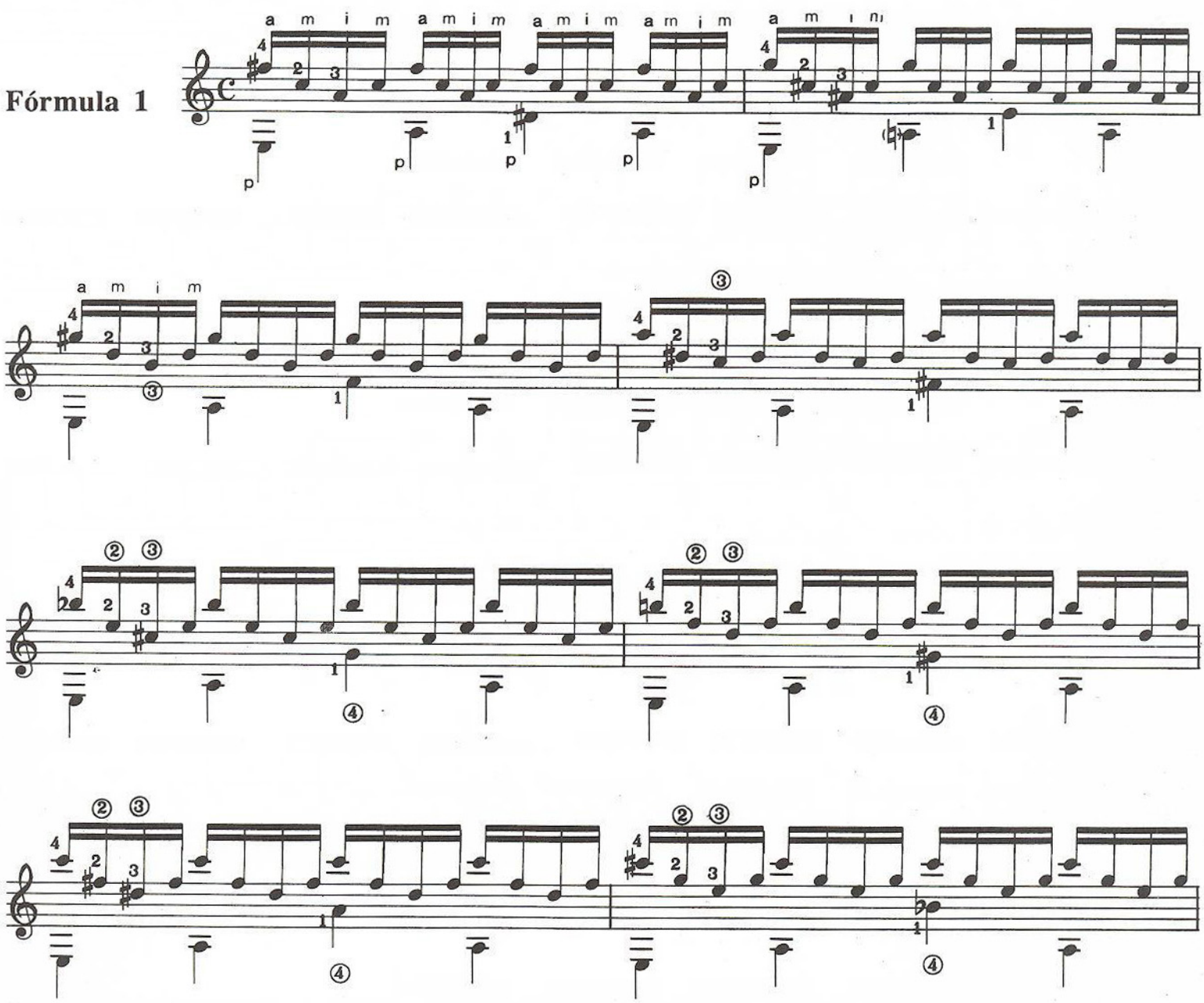
ACCION CONJUNTA DE LOS DEDOS PULGAR Y ANULAR.

JOINT ACTION OF THUMB AND RING FINGER

Los dedos deben sentirse completamente libres los unos de los otros.

Fingers must feel free from one another.

Fórmula 1



*) El uso de la enarmonía está destinado a facilitar la lectura.

The use of enharmony is intented to facilitate reading.

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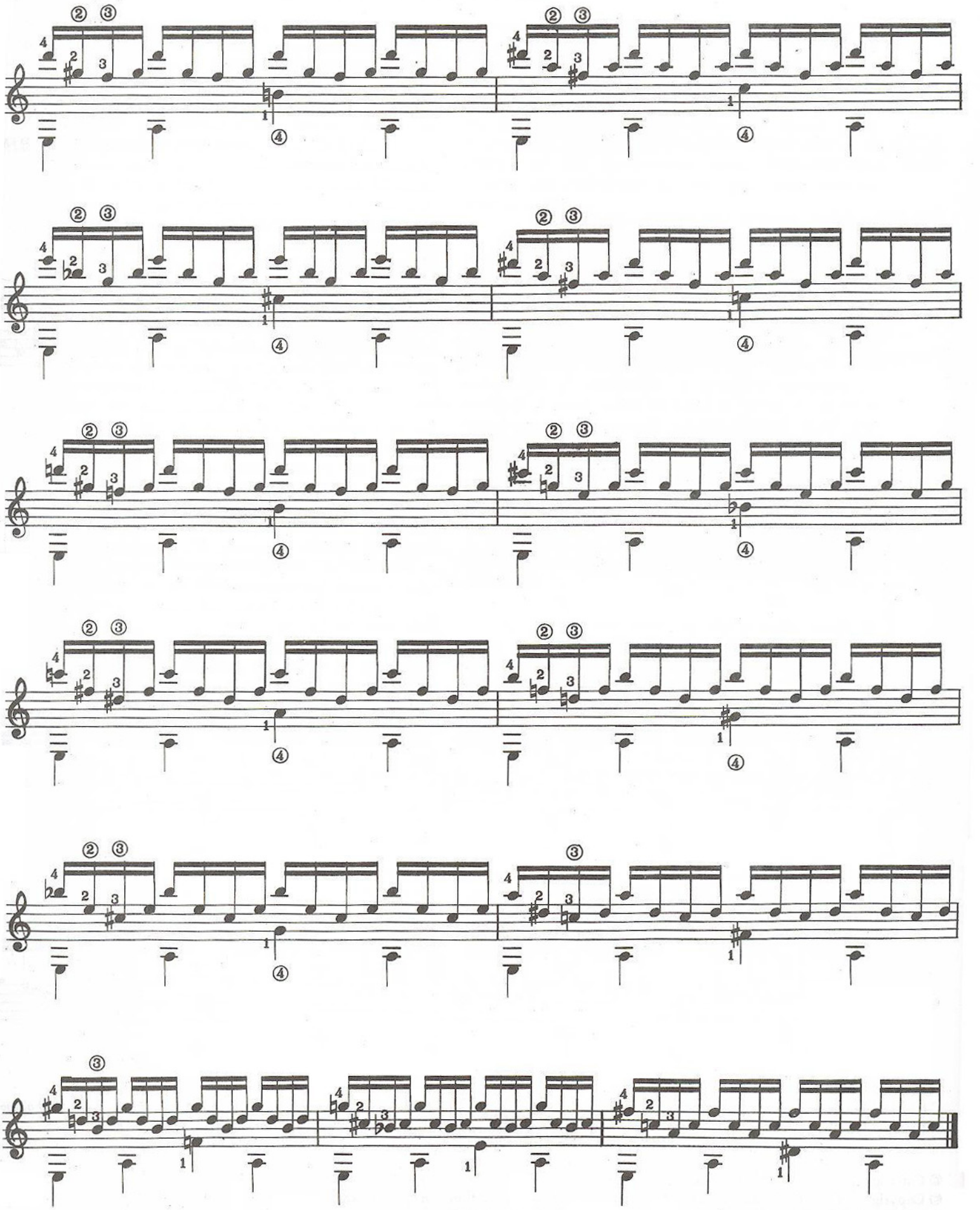
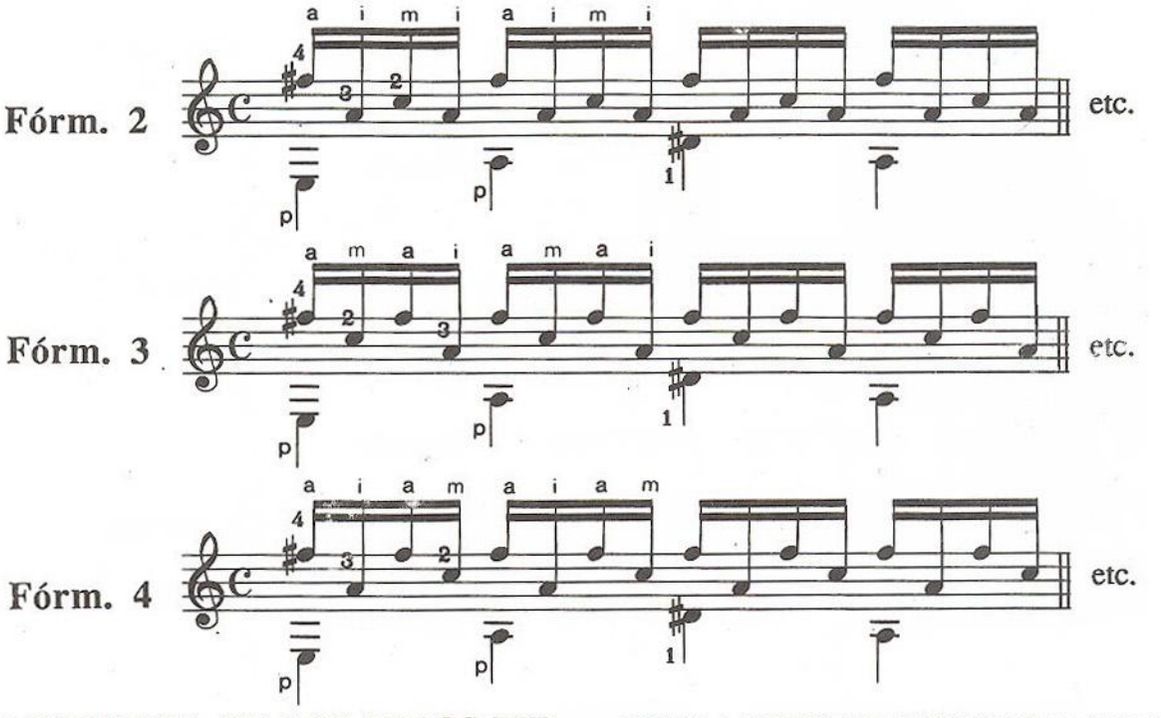
Queda hecho el depósito que establece la Ley 11.723.



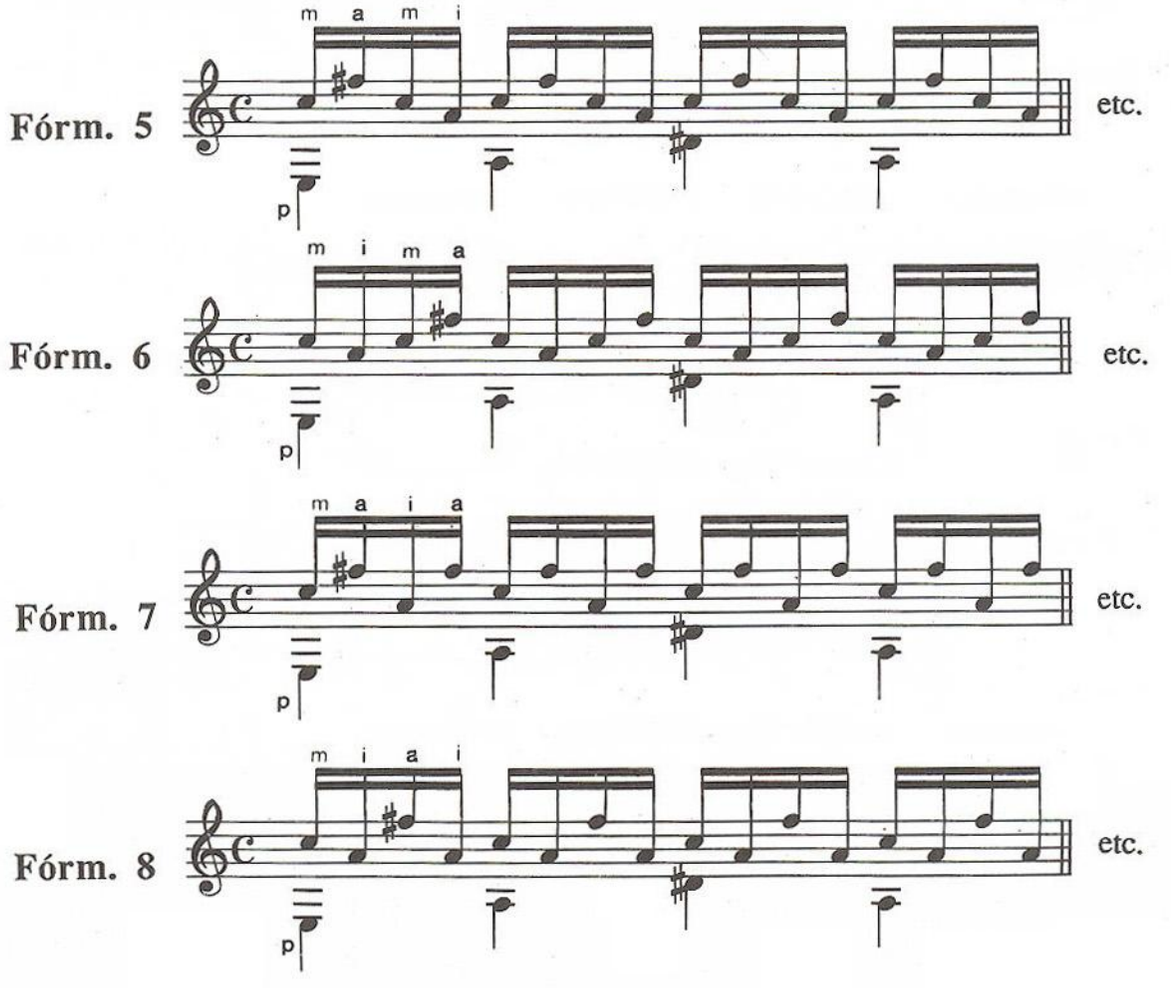
Todos los ejercicios se harán en la misma forma que el 1°, es decir: se repetirá la misma Fórmula en 2ª, 3ª, etc. posición hasta la 11ª; luego se descenderá hasta la 1ª posición.

All exercises will be executed in the same manner as the first one; e.g. the same Formula will be repeated in the 2nd., 3rd. etc. positions until the 11th. and then will descend to the first position.



ACCION CONJUNTA DE LOS DEDOS PULGAR Y MEDIO

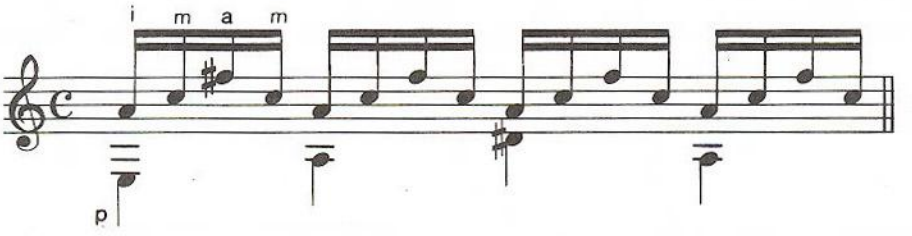
JOINT ACTION OF THE THUMB AND MIDDLE FINGER



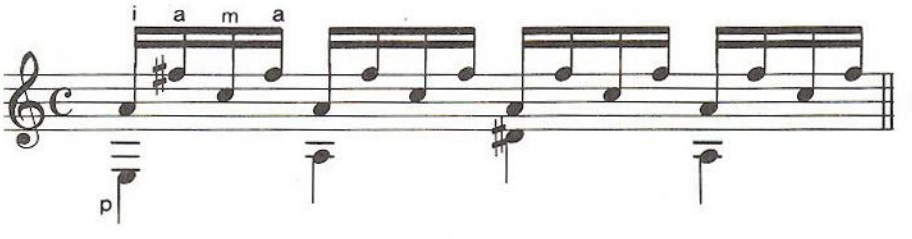
ACCION CONJUNTA DE LOS DEDOS PULGAR E INDICE

JOINT ACTION OF THE THUMB AND FIRST FINGER

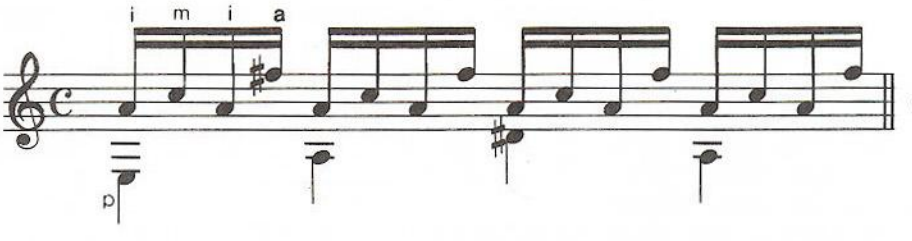
Fórm. 9



Fórm. 10



Fórm. 11



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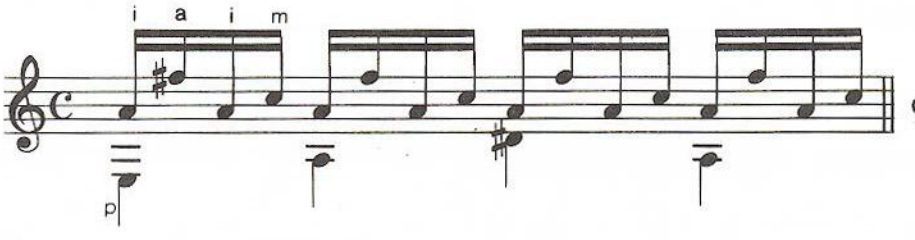
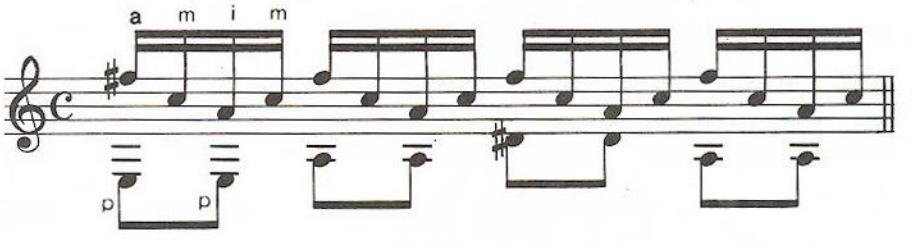


ACCION DOBLE DEL PULGAR

DOUBLE ACTION OF THUMB

Fórm. 13



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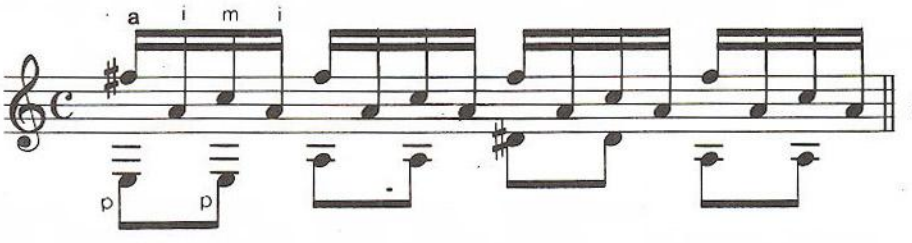

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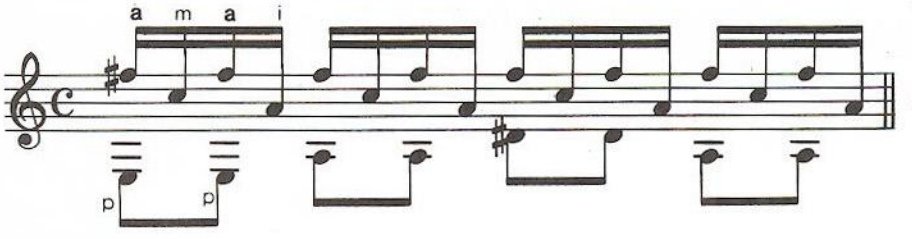

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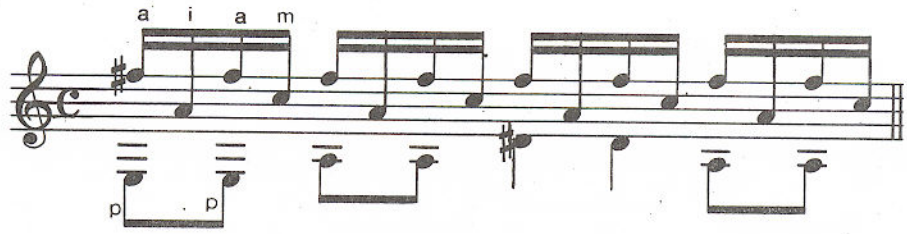

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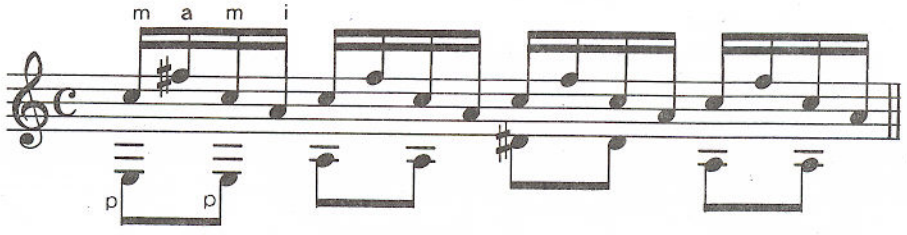

etc.

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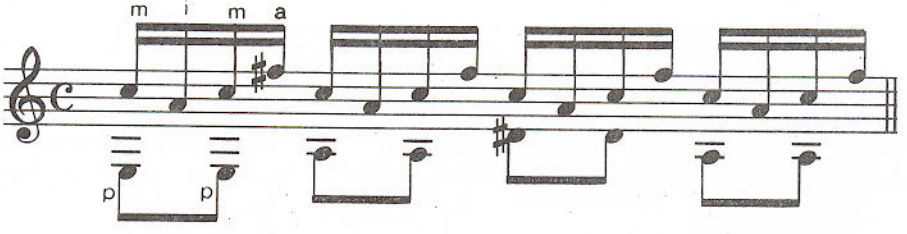

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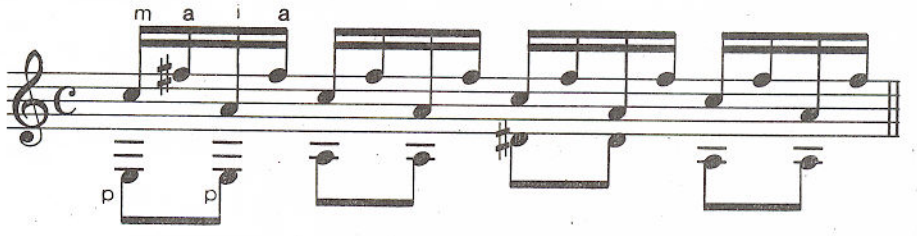

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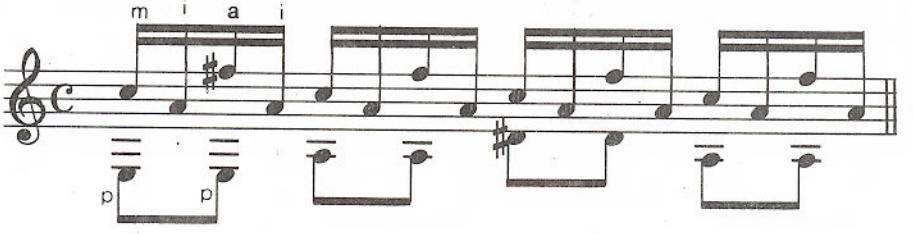
Fórm. 20



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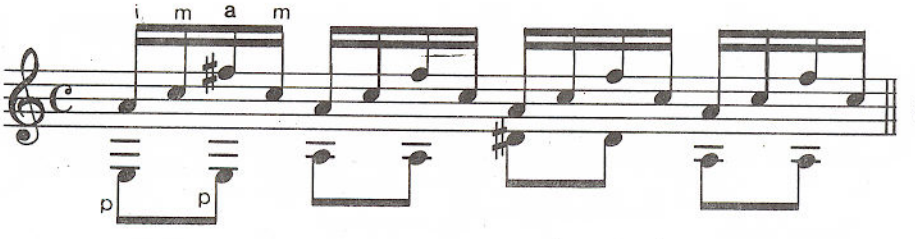

etc.

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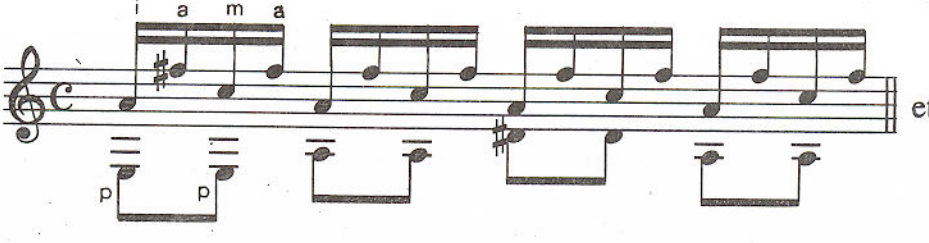

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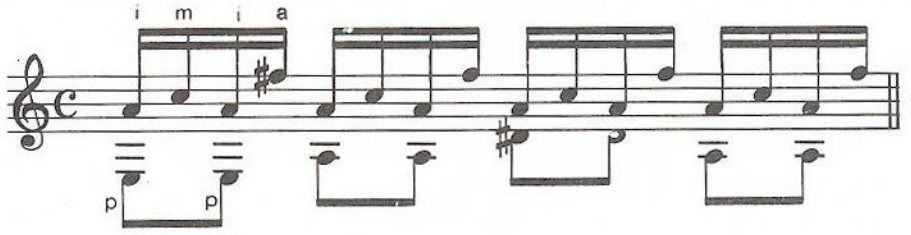

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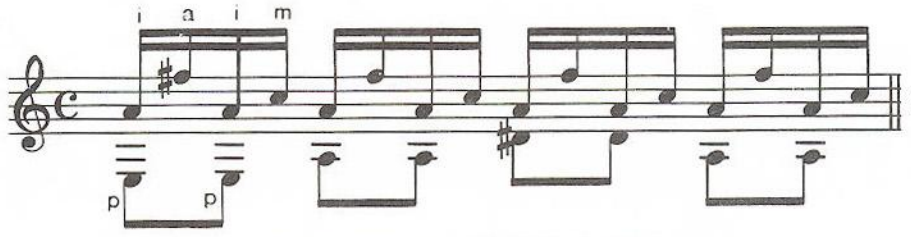
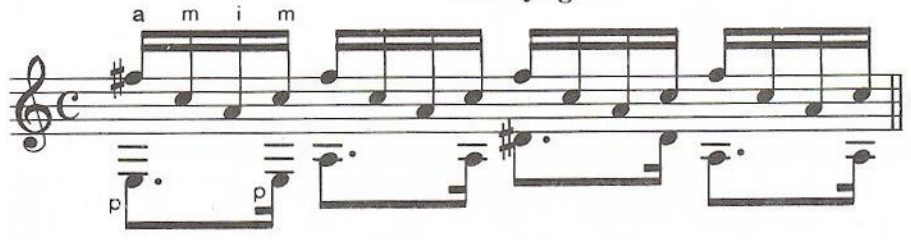


VARIANTES RITMICAS EN EL PULGAR
RHYTHMIC VARIATIONS ON THE THUMB

El descanso e inmovilidad de los dedos que no actúan es tan importante como el movimiento de los otros.

The rest and inmobility of the fingers that do not perform is just as important as the movement of the other fingers.

Fórm. 25



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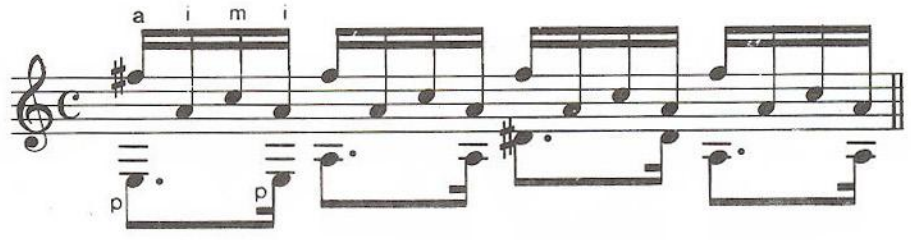

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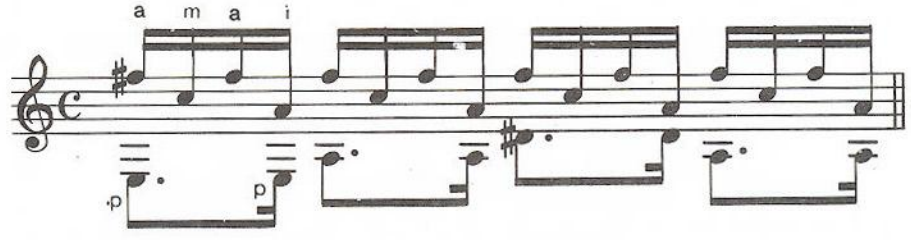

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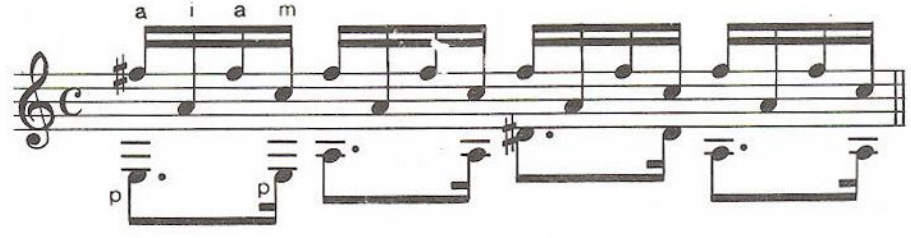

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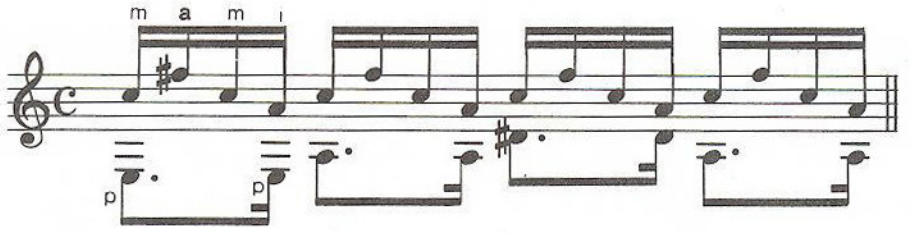

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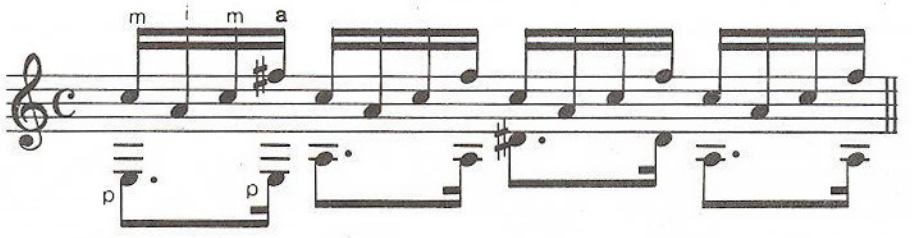
Fórm. 30



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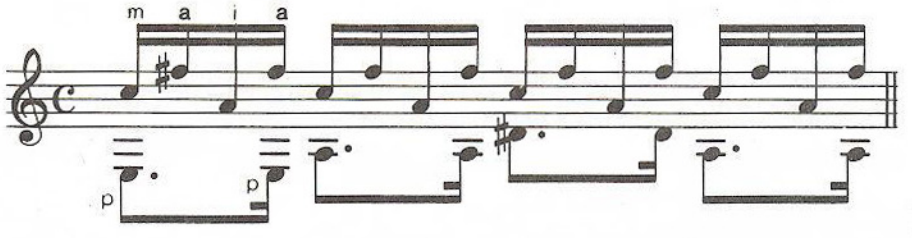
Fórm. 31



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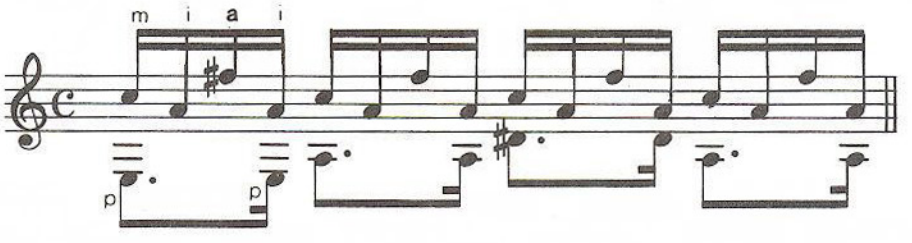
Fórm. 32



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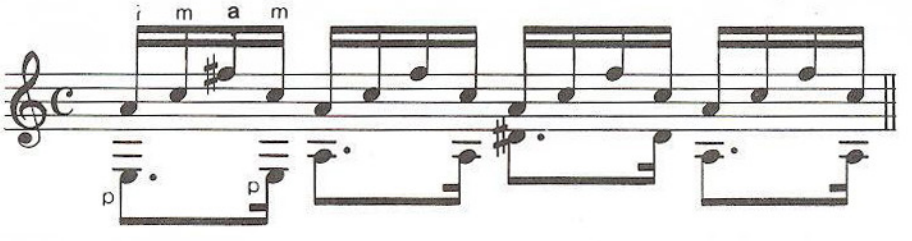
Fórm. 33



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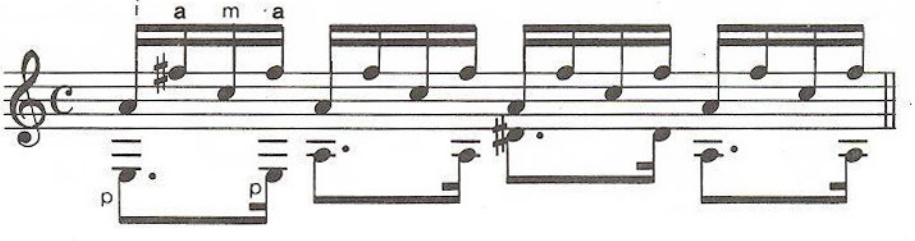
Fórm. 34



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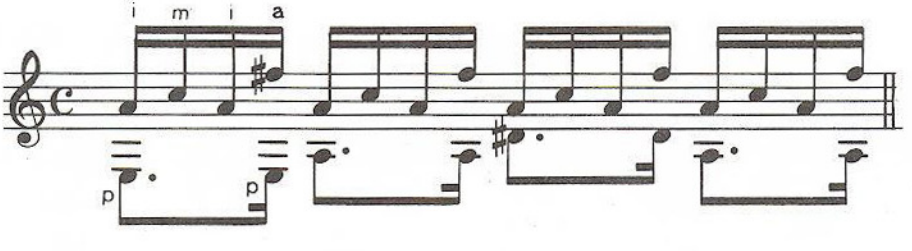
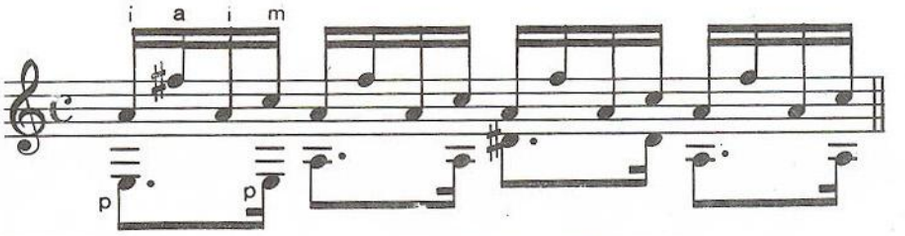
Fórm. 35



etc.

Fórm. 36



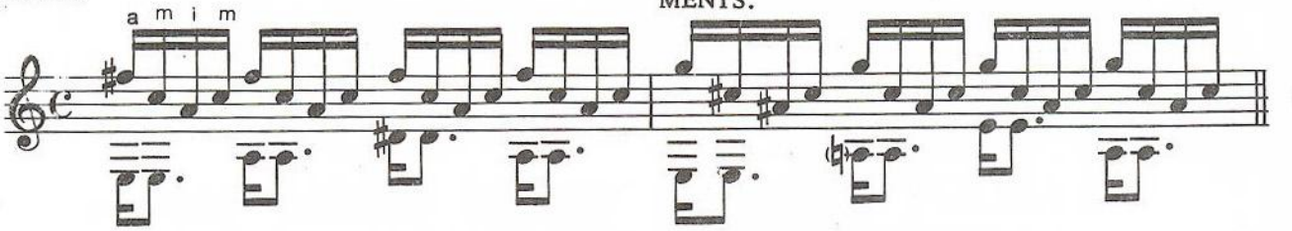
OTRAS FORMAS RITMICAS

Todo ejercicio debe estudiarse MUY LENTAMENTE; una vez dominado puede acelerarse, PERO NUNCA A UN TIEMPO QUE IMPIDA EL CONTROL DE LOS MOVIMIENTOS.

OTHER RHYTHMIC FORMS

Each exercise must be studied VERY SLOWLY *and once mastered can be accelerate,* BUT NEVER AT A "TEMPO" THAT PREVENTS CONTROL OF MOVEMENTS.

Fórm. 37



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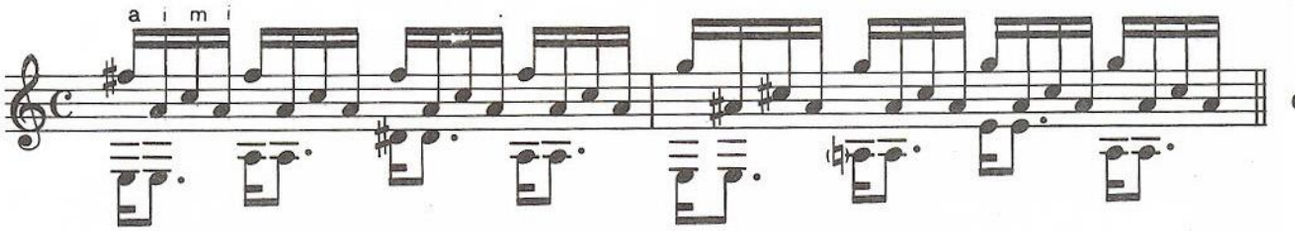
Fórm. 38



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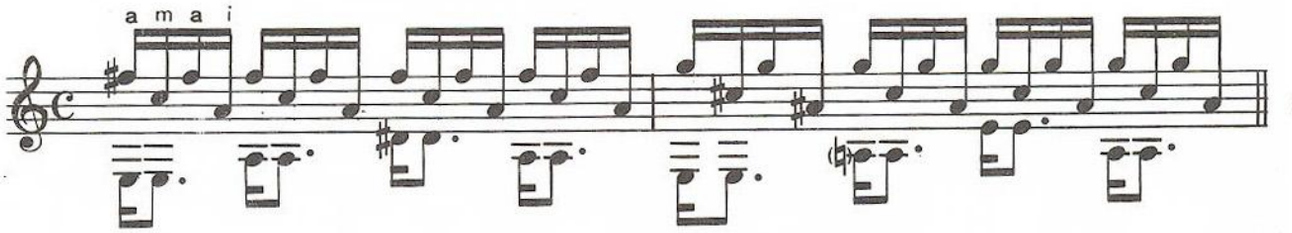

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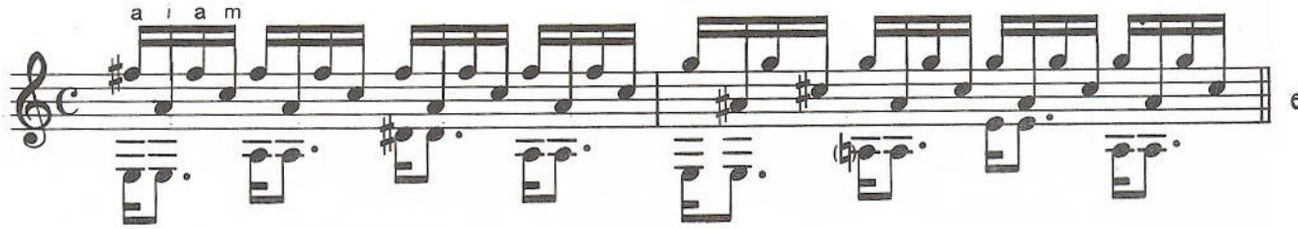

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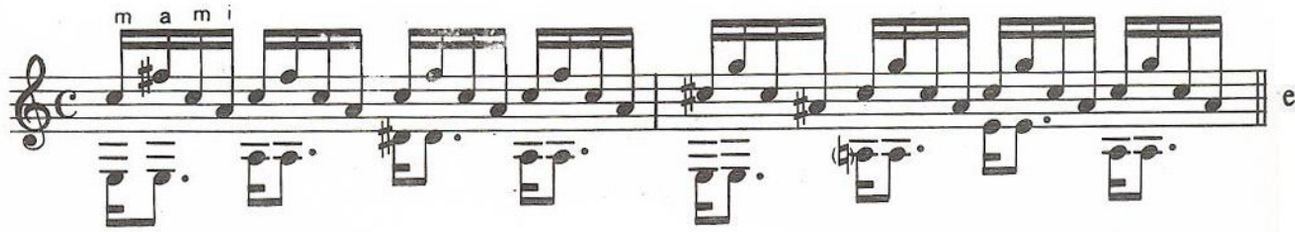

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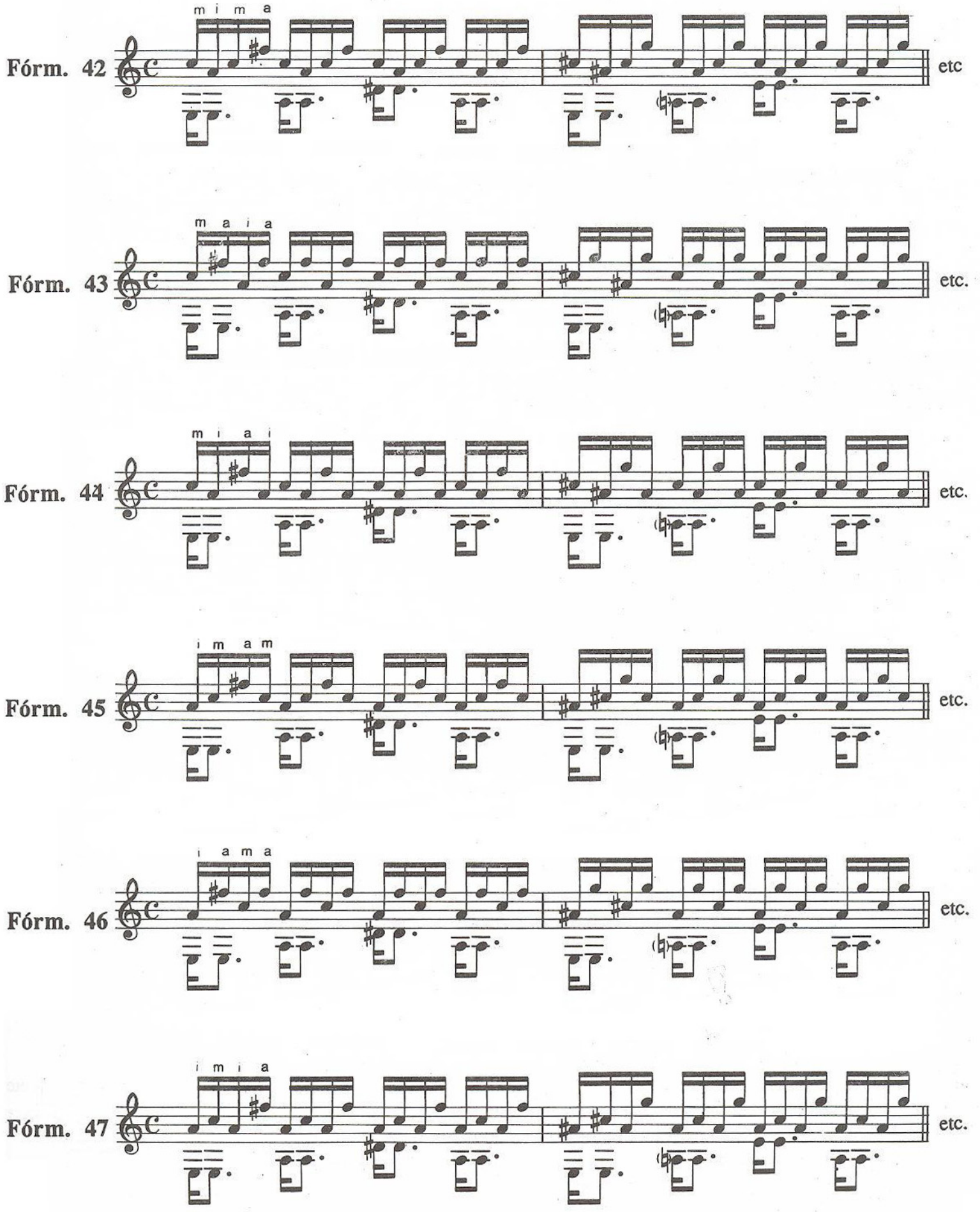
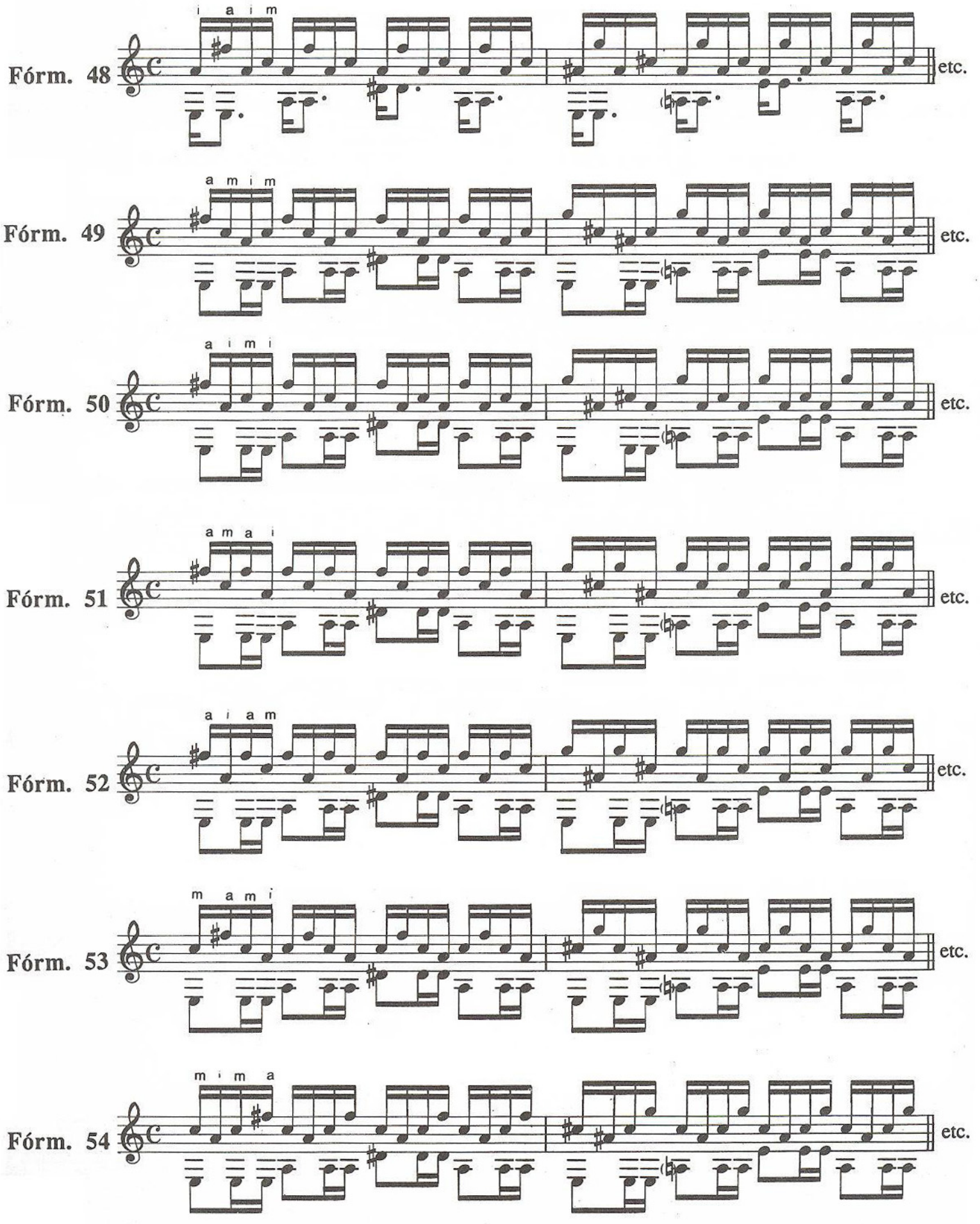

m i m a
Fórm. 42
etc
m a i a
Fórm. 43
etc.
m i a i
Fórm. 44
etc.
i m a m
Fórm. 45
etc.
i a m a
Fórm. 46
etc.
i m i a
Fórm. 47
etc.


Fórm. 48
i a i m
etc.
Fórm. 49
a m i m
etc.
Fórm. 50
a i m i
etc.
Fórm. 51
a m a i
etc.
Fórm. 52
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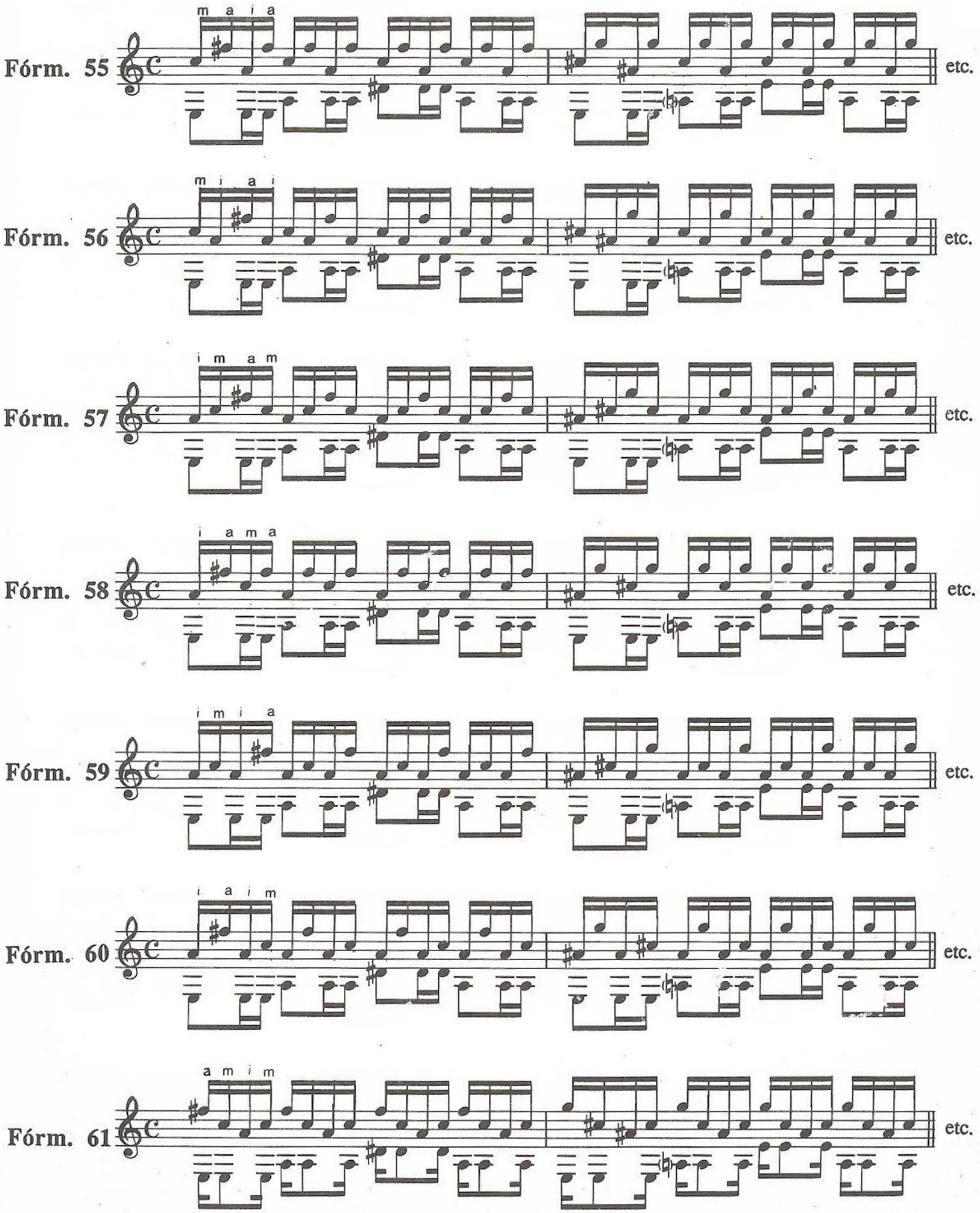
etc.
Fórm. 53
m a m i
etc.
Fórm. 54
m i m a
etc.


Fórm. 55
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etc.
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Fórm. 57
i m a m
etc.
Fórm. 58
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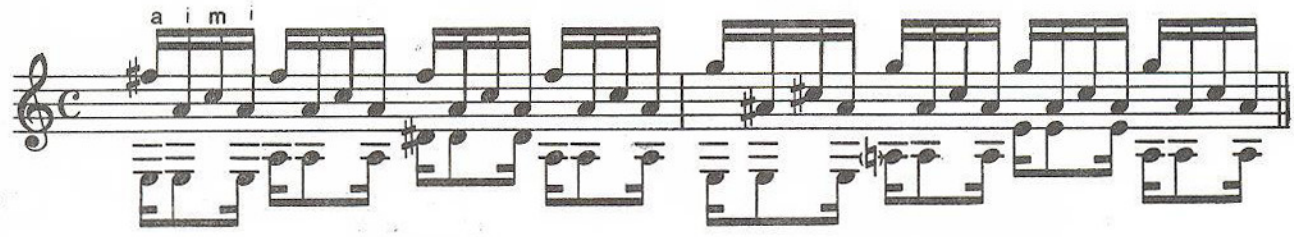
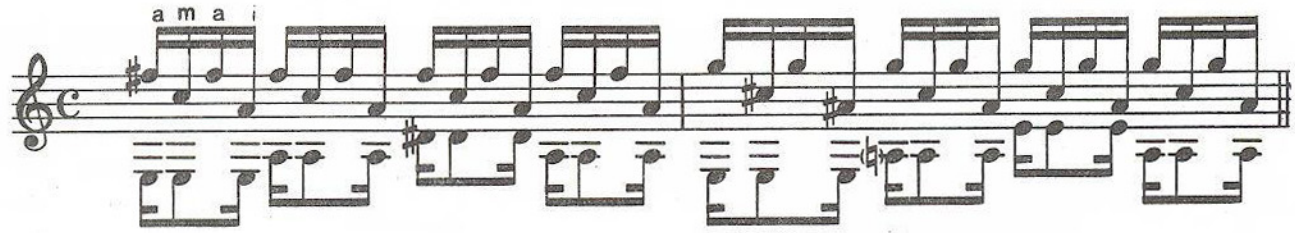
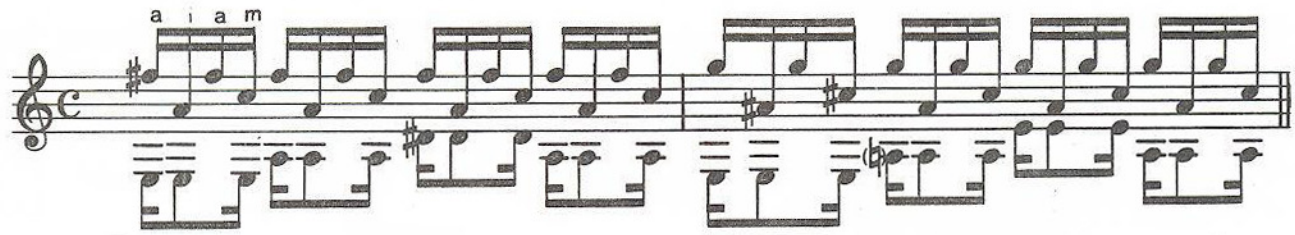
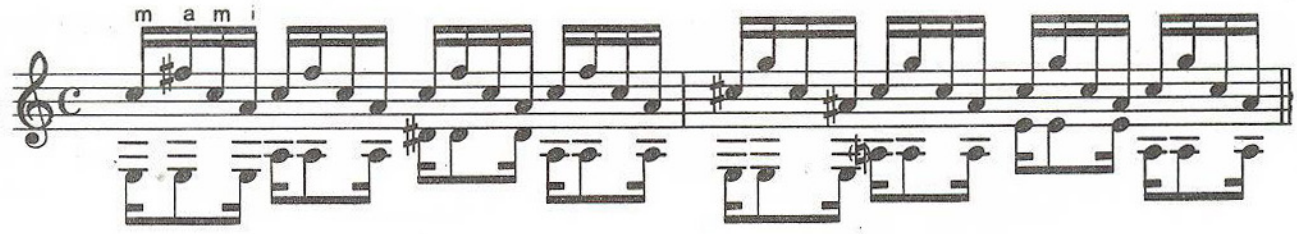
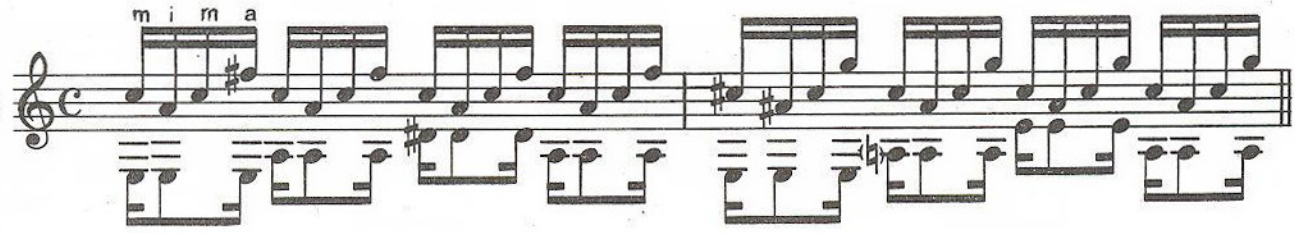
etc.
Fórm. 59
i m i a
etc.
Fórm. 60
i a i m
etc.
Fórm. 61
a m i m
etc.

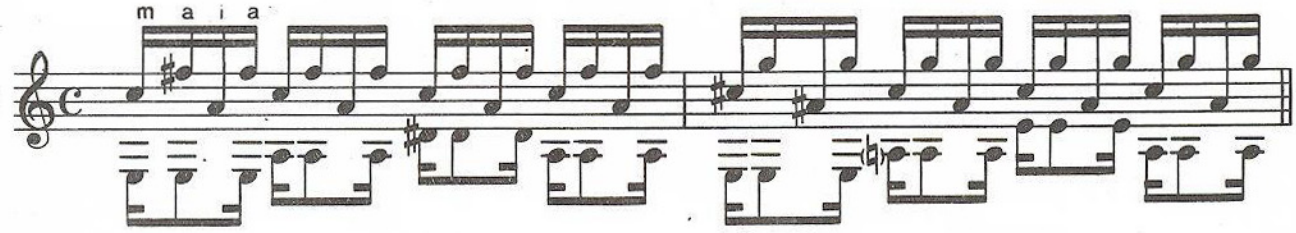
Fórm. 62 

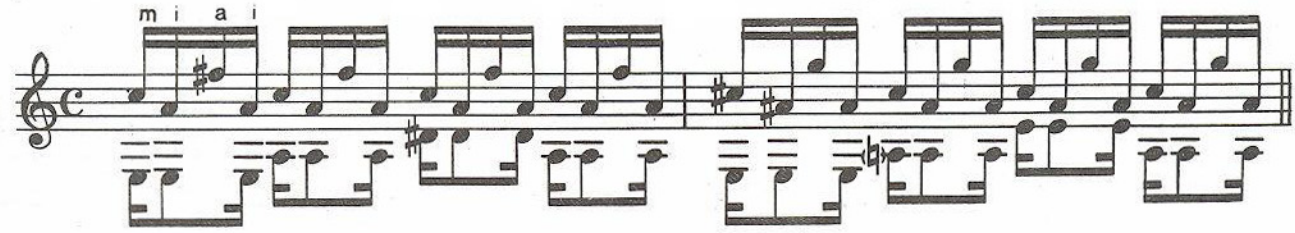
Fórm. 63 

Fórm. 64 

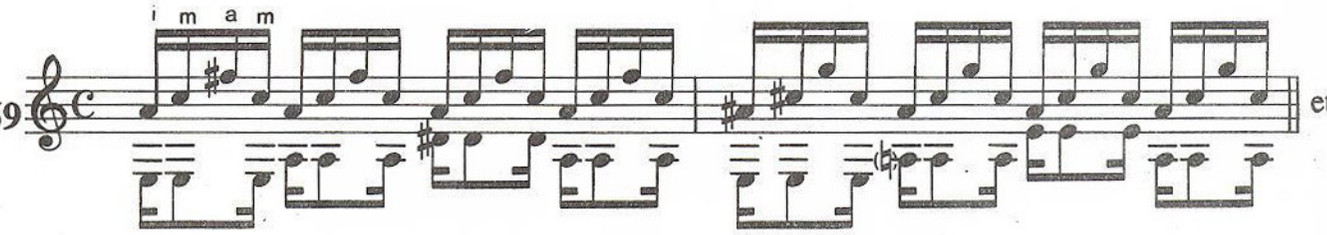
Fórm. 65 

Fórm. 66 

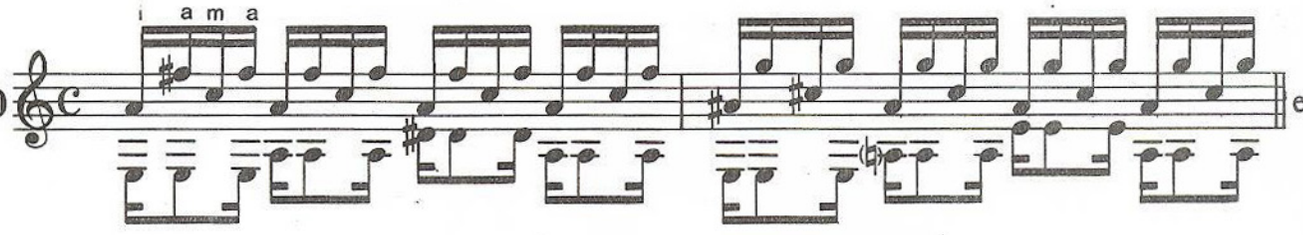
Fórm. 67 

Fórm. 68 

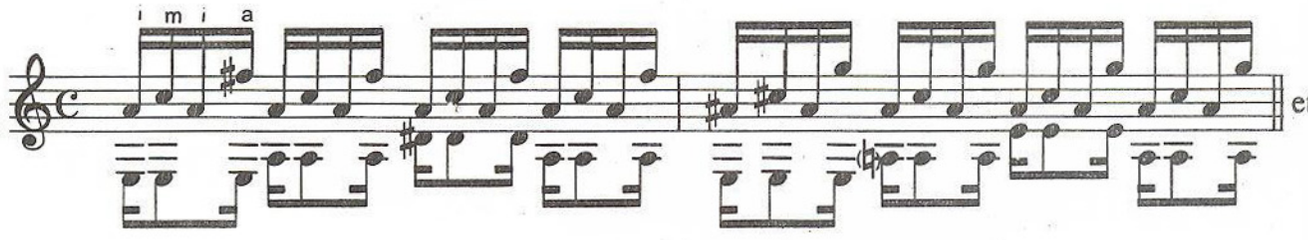
Fórm. 69



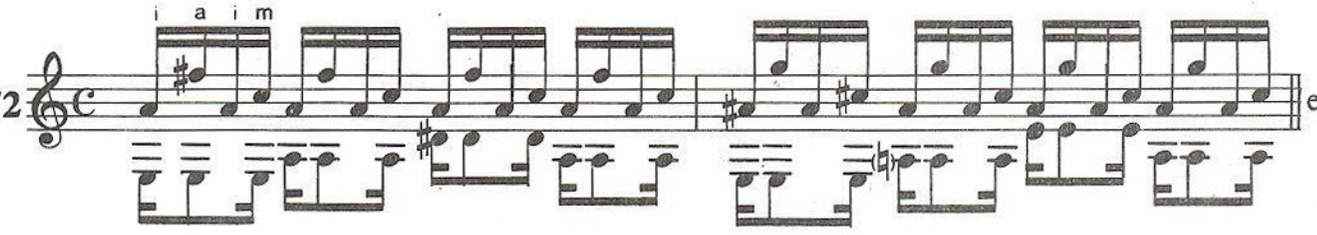
Fórm. 70



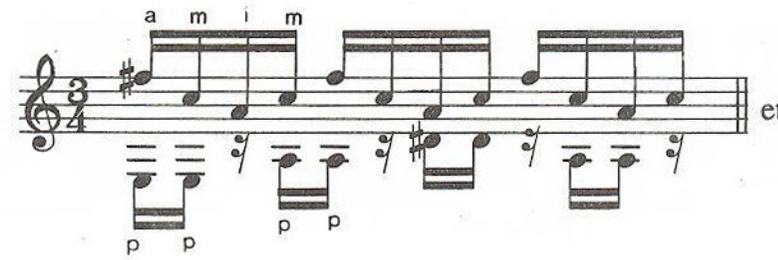
Fórm. 71



Fórm. 72



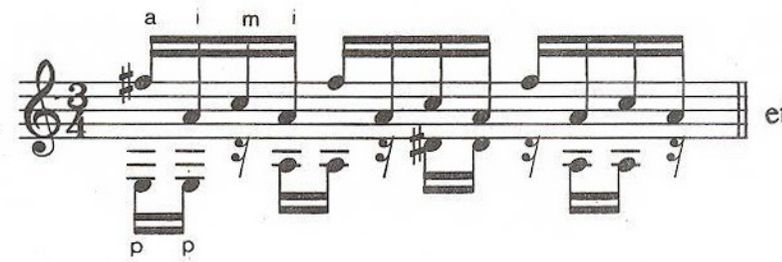
Fórm. 73



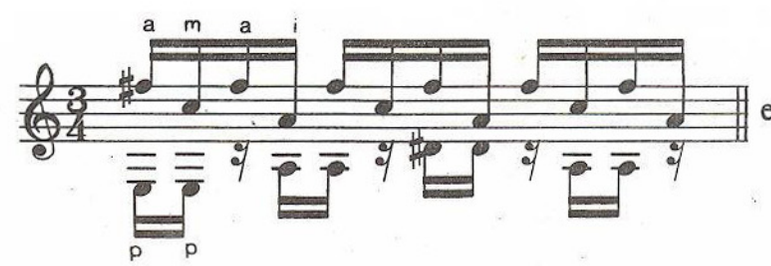
Subiendo cromáticamente

Ascend chromatically

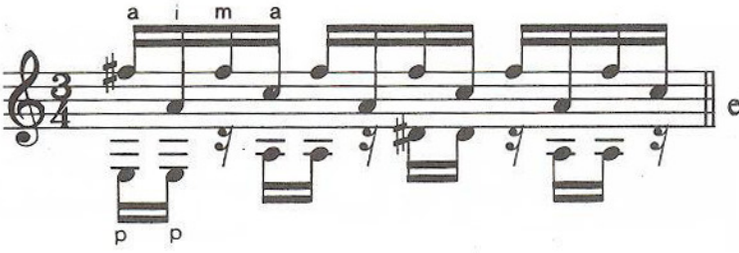
Fórm. 74



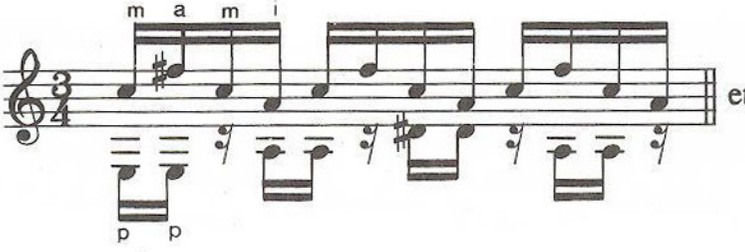
Fórm. 75



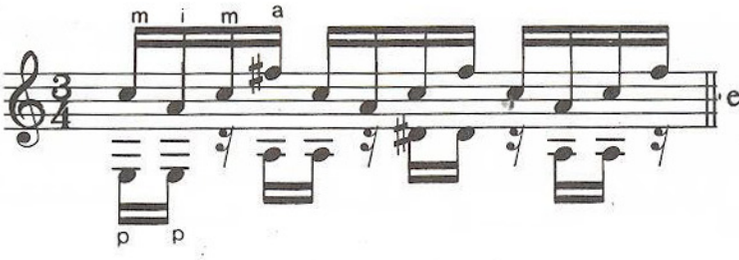
Fórm. 76



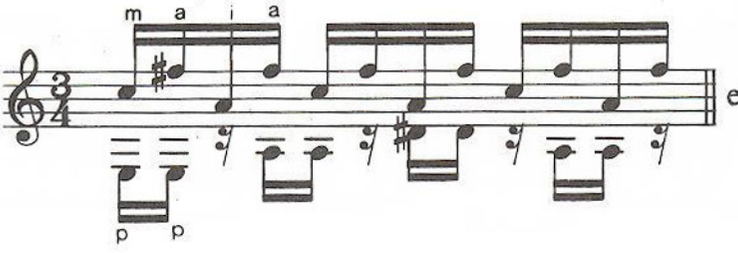
Fórm. 77



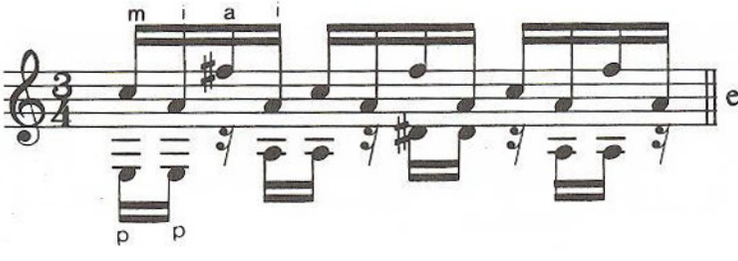
Fórm. 78



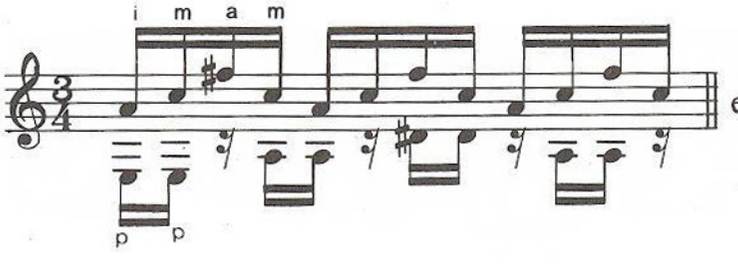
Fórm. 79



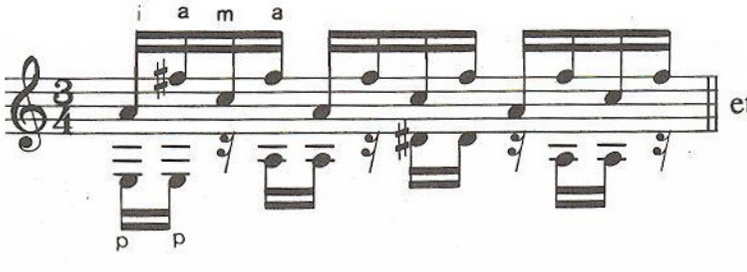
Fórm. 80



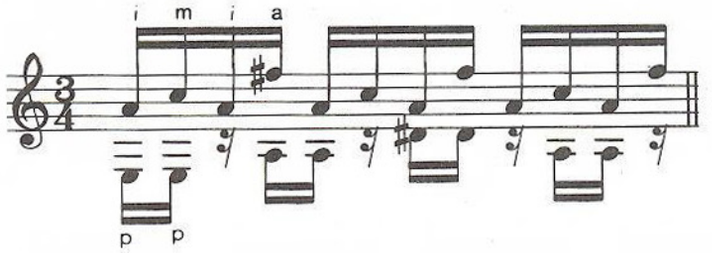
Fórm. 81



Fórm. 82

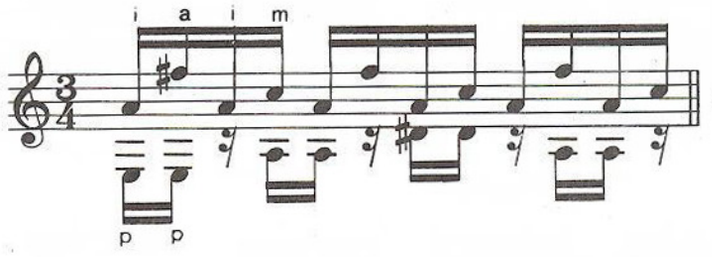


Fórm. 83



etc.

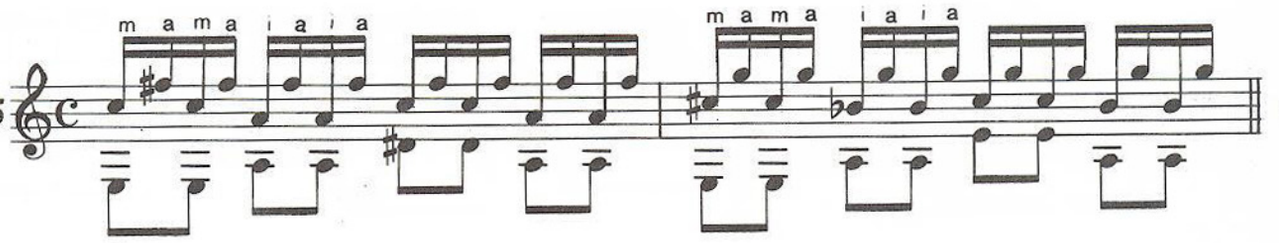
Fórm. 84



etc.

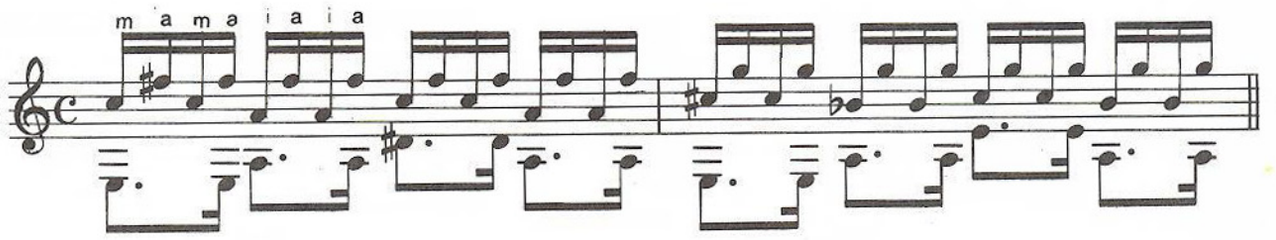
EJERCICIOS VARIOS *VARIOUS EXERCISES*

85



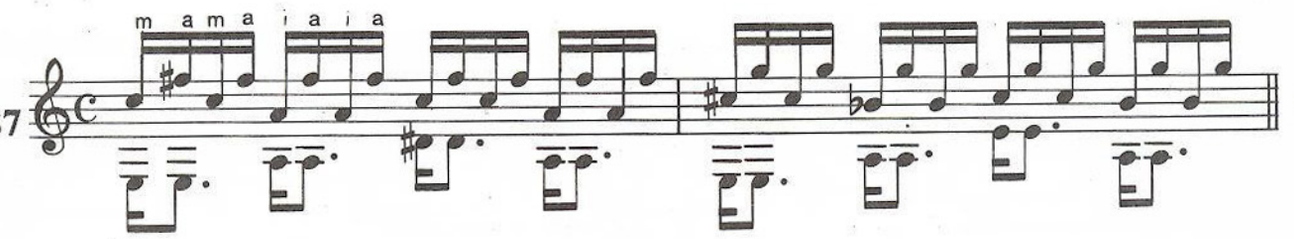
etc

Fórm. 86



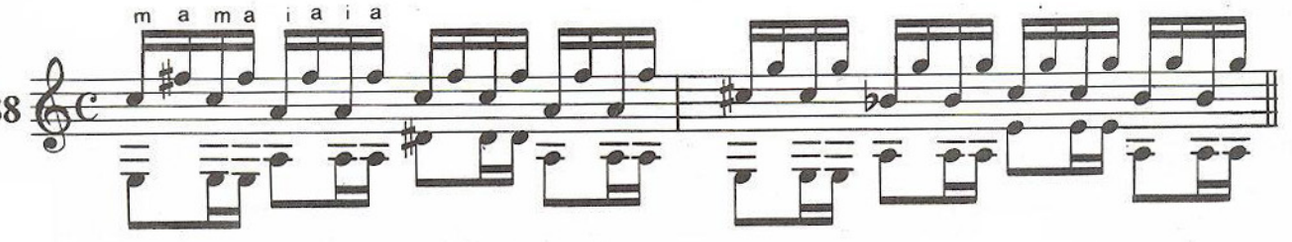
etc.

Fórm. 87



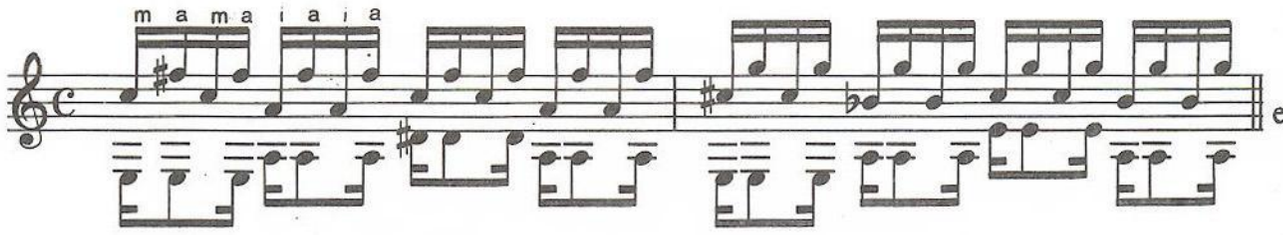
etc.

Fórm. 88

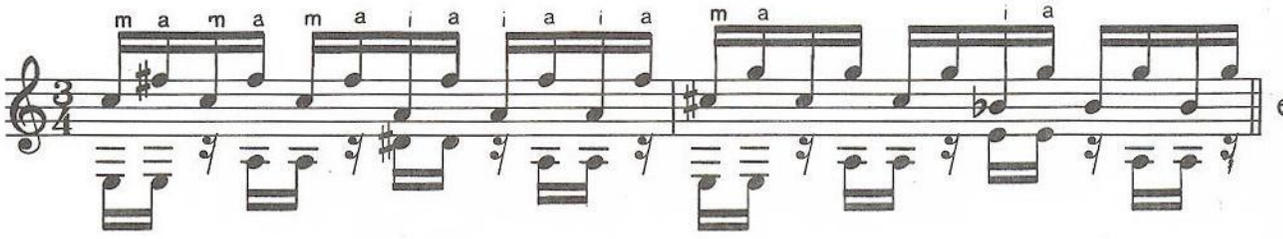


etc.

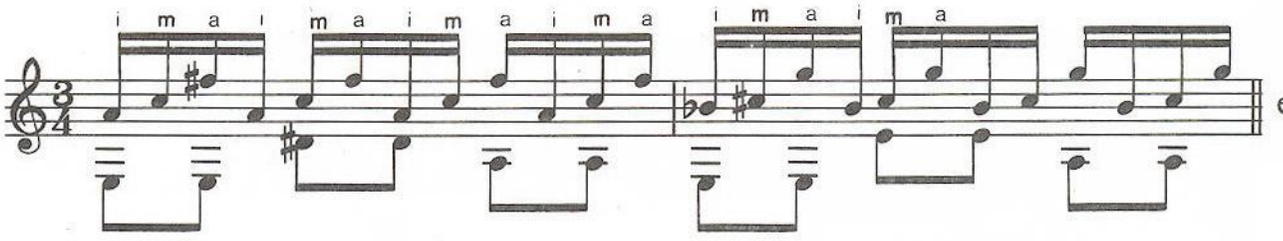
Fórm. 89



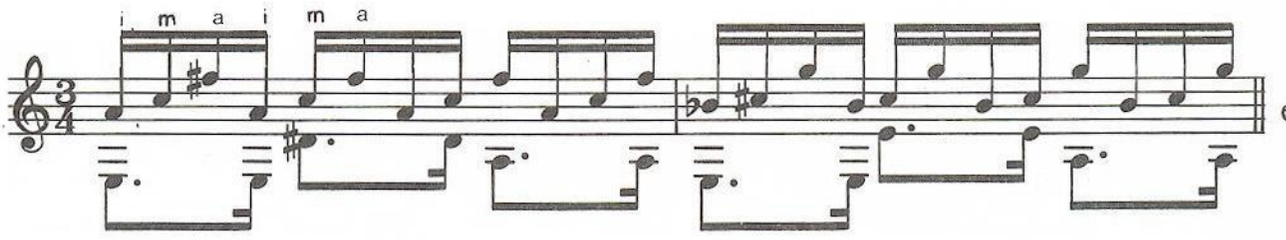
Fórm. 90



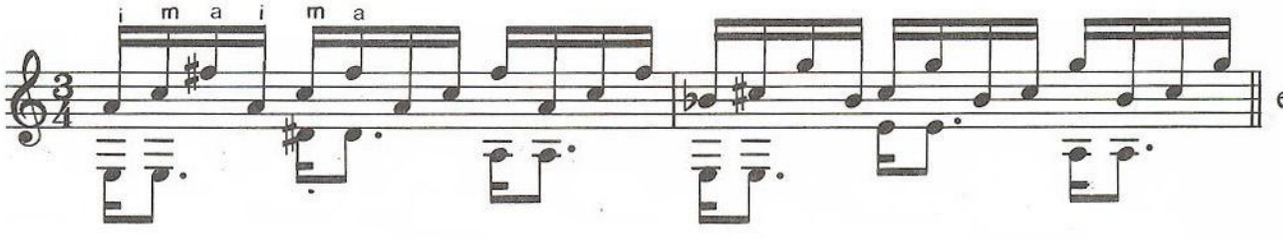
Fórm. 91



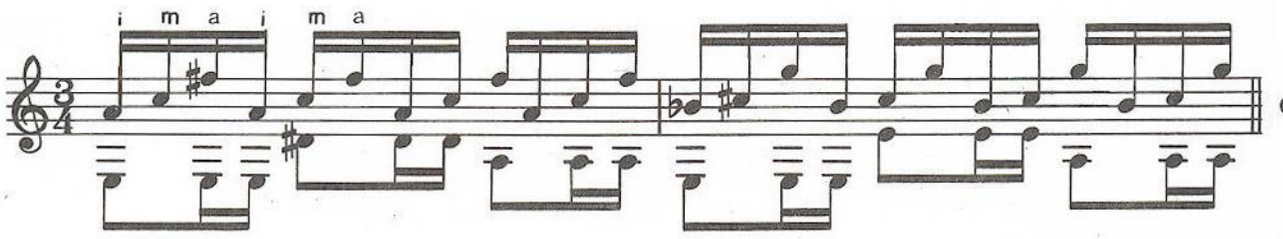
Fórm. 92



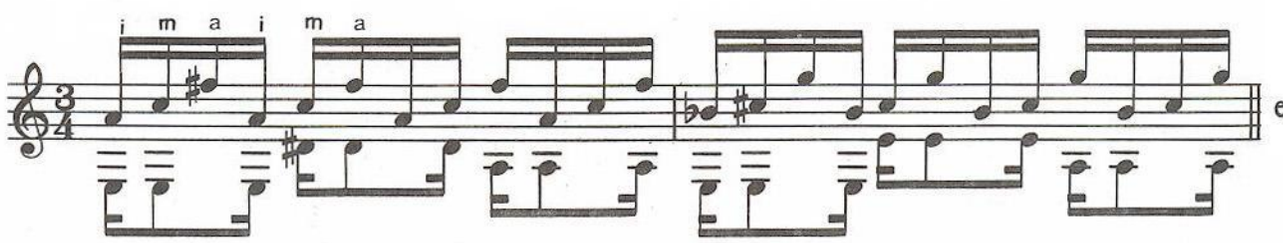
Fórm. 93

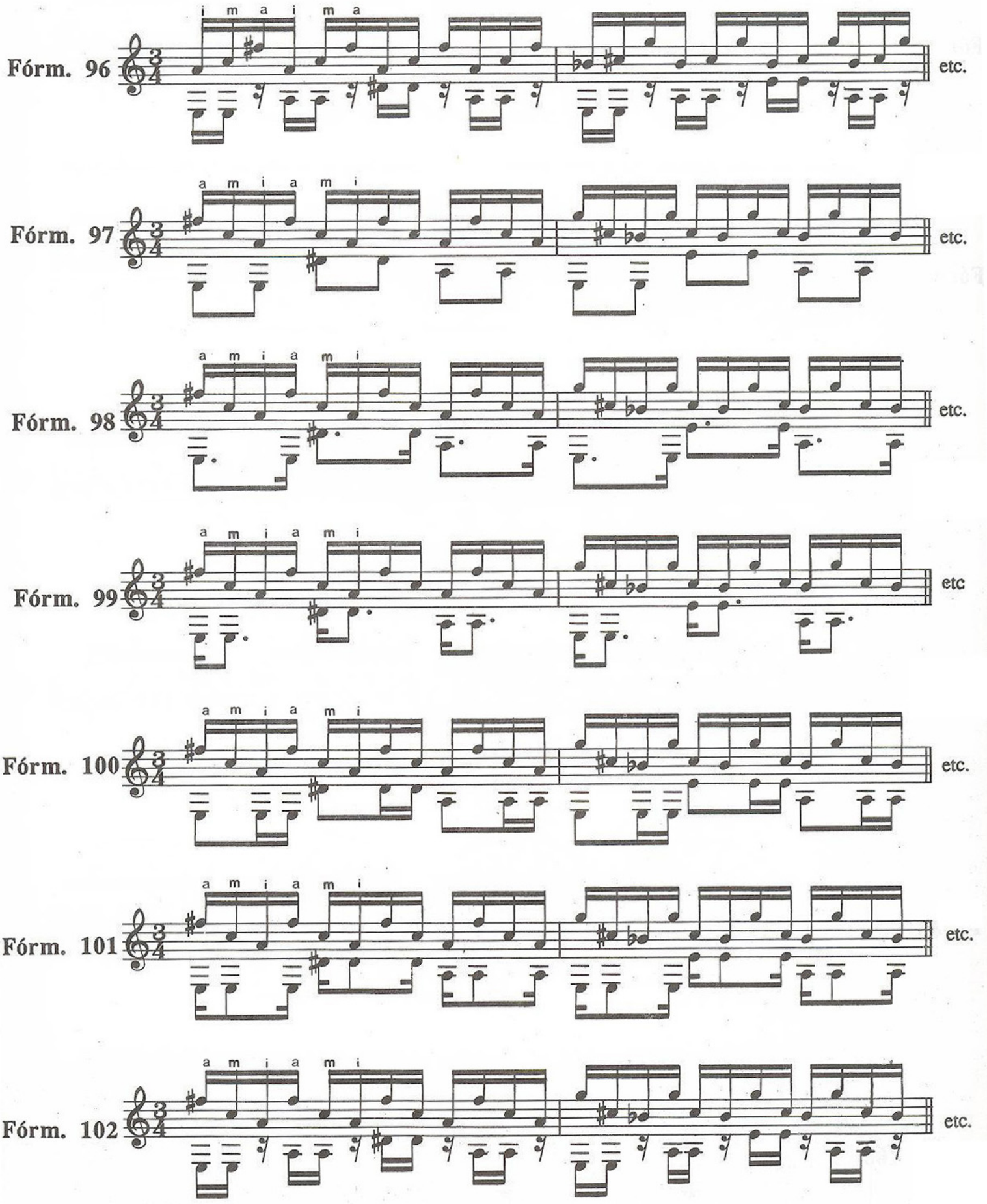


Fórm. 94



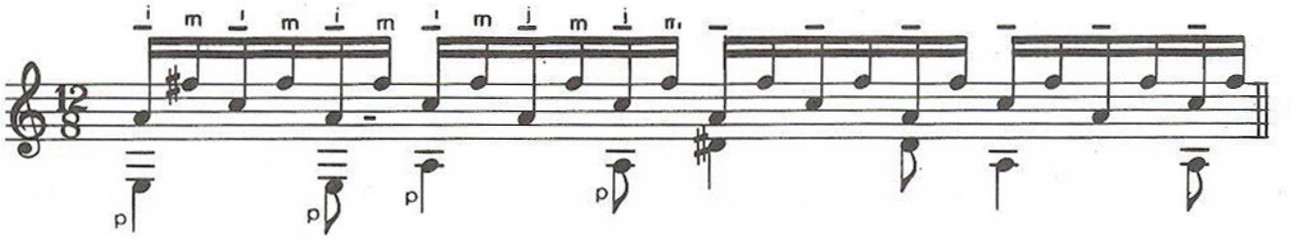
Fórm. 95




Fórm. 96
i m a i m a
etc.
Fórm. 97
a m i a m i
etc.
Fórm. 98
a m i a m i
etc.
Fórm. 99
a m i a m i
etc
Fórm. 100
a m i a m i
etc.
Fórm. 101
a m i a m i
etc.
Fórm. 102
a m i a m i
etc.

Destacar las notas pulsadas por el dedo índice. *Detaching notes plucked by the first finger.*

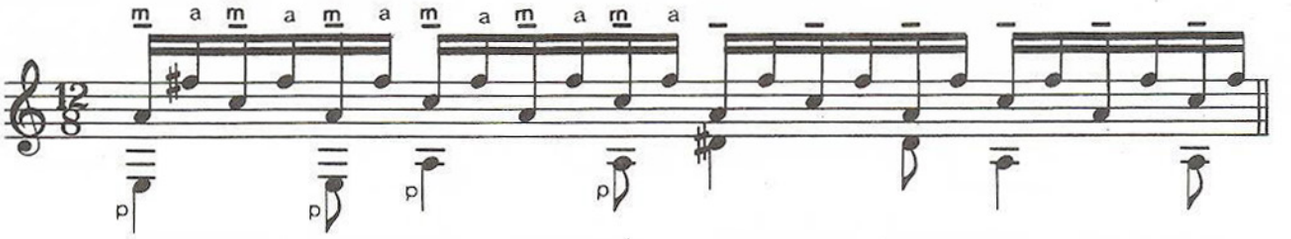
Fórm. 103



etc.

Destacar las notas pulsadas por el dedo mayor. *Detaching notes plucked by the middle finger.*

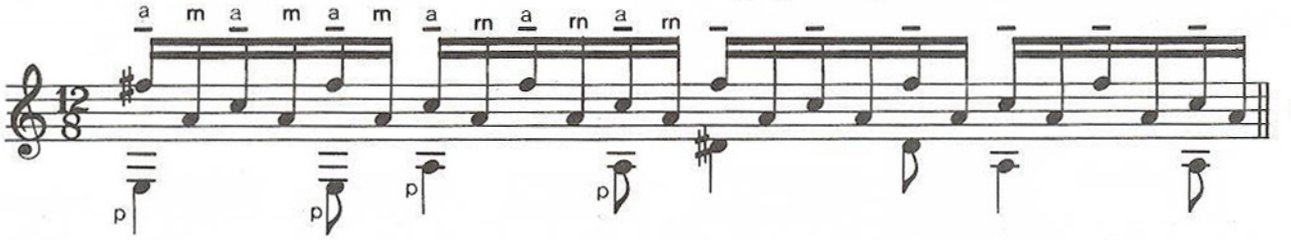
Fórm. 104



etc.

Cantando las notas pulsadas por el dedo anular. *Singing notes plucked by the ring finger.*

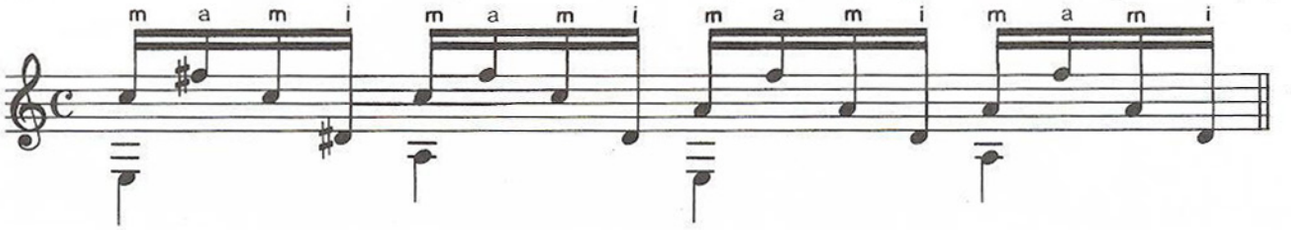
Fórm. 105



etc.

Separación de los dedos anular y mayor. *Separation of ring and middle fingers.*

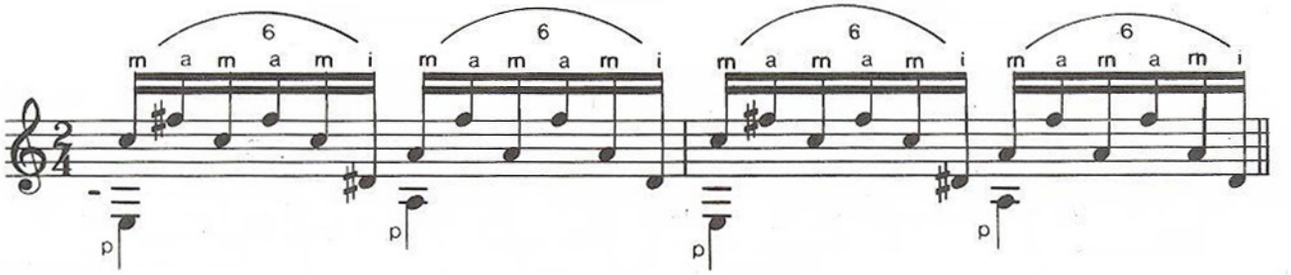
Fórm. 106



etc,

Variante de la Fórmula N° 60. *Variants of Formula 60.*

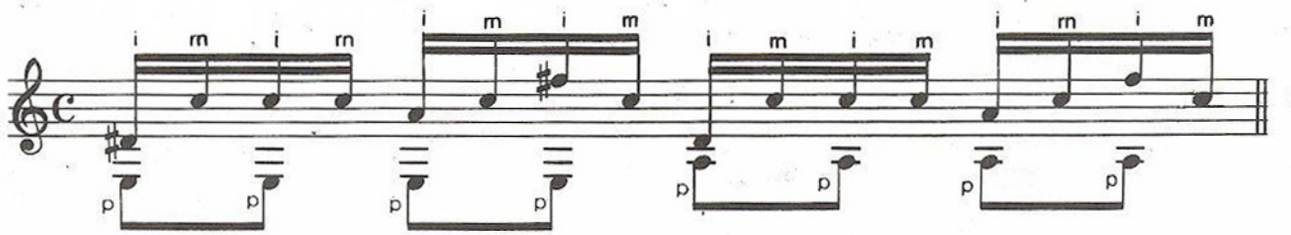
Fórm. 107



etc.

Desplazamiento y salto del dedo índice. *Displacement and jump of the first finger.*

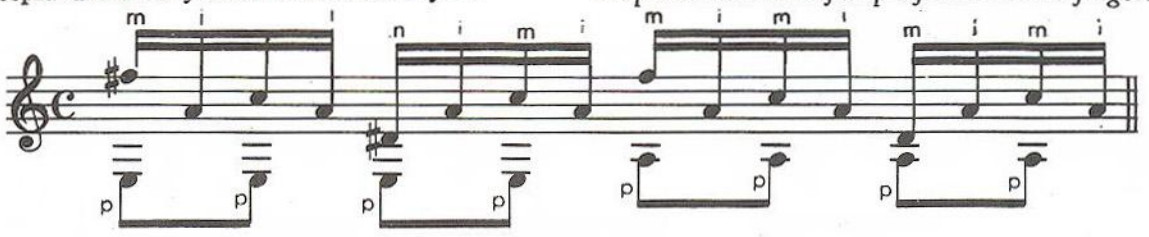
Fórm. 108



etc.

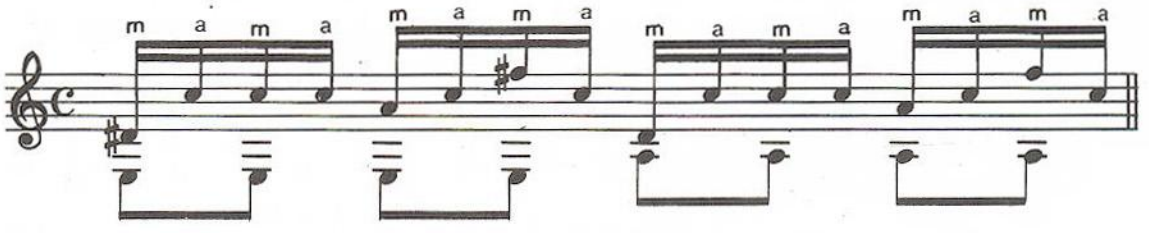
Desplazamiento y salto del dedo mayor. *Displacement and jump of the middle finger.*

Fórm. 109



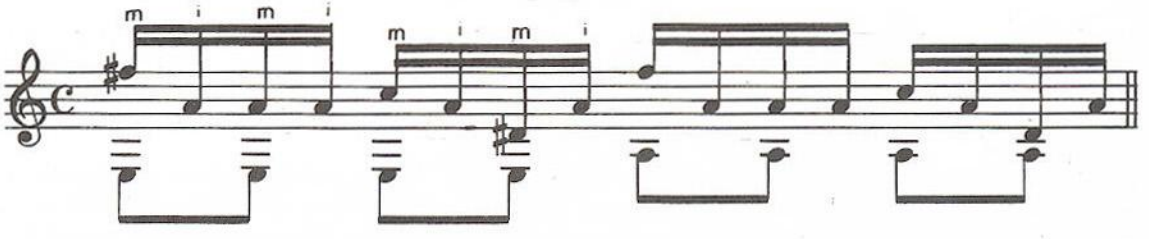
etc.

Fórm. 110



etc.

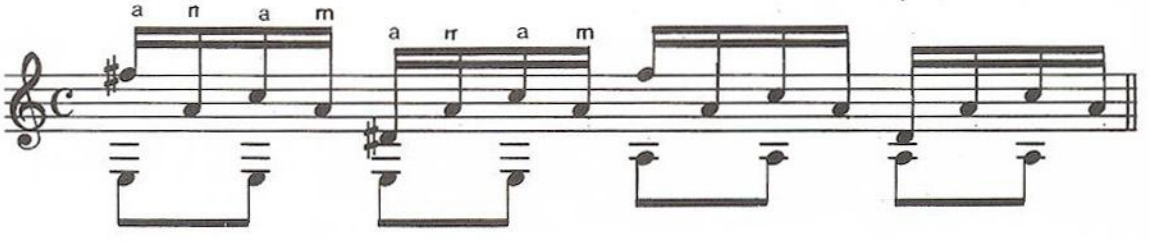
Fórm. 111



etc.

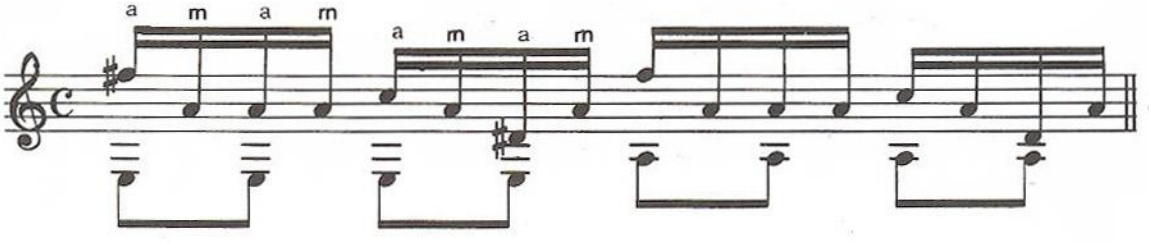
Desplazamiento y salto del dedo anular. *Displacement and jump of the ring finger.*

Fórm. 112



etc.

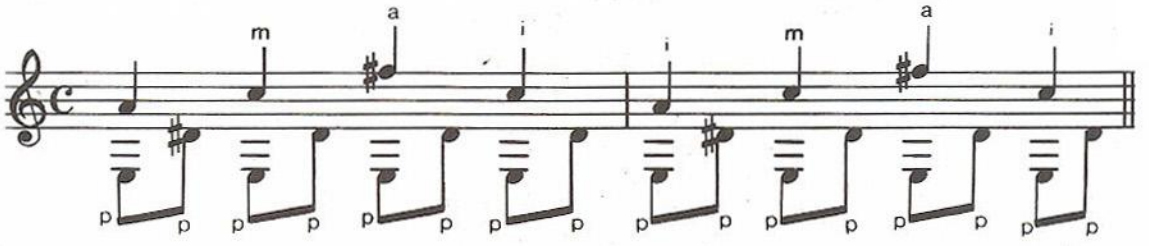
Fórm. 113



etc.

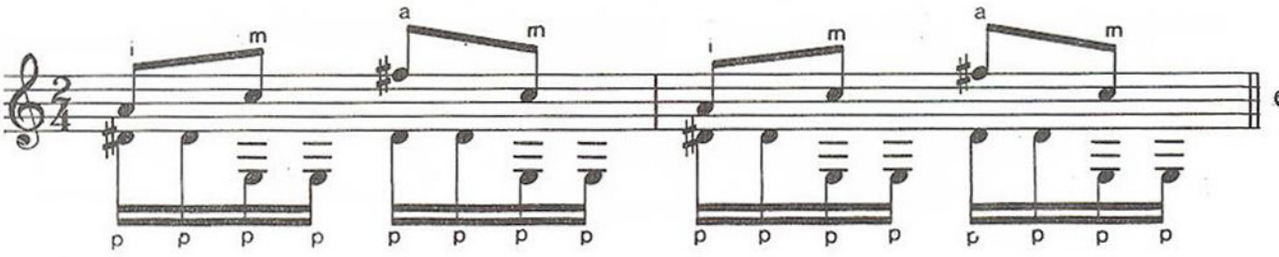
Desplazamiento y salto del dedo pulgar. *Displacement and jump of the thumb.*

Fórm. 114



etc.

Fórm. 115

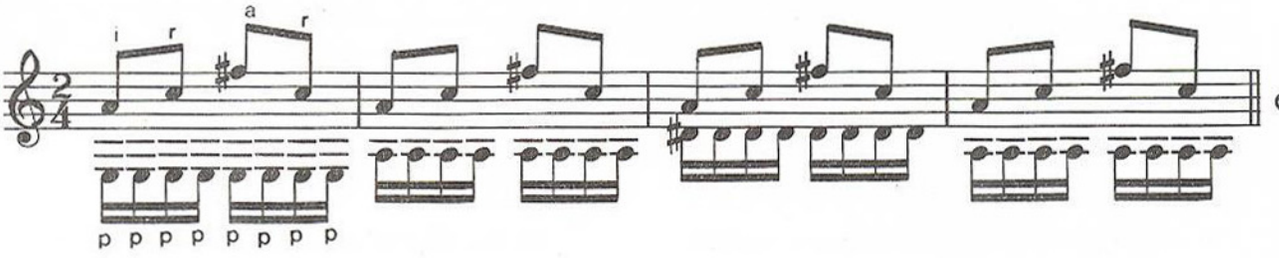


etc.

Notas repetidas en el pulgar.

Repeated notes by the thumb.

Fórm. 116



etc.

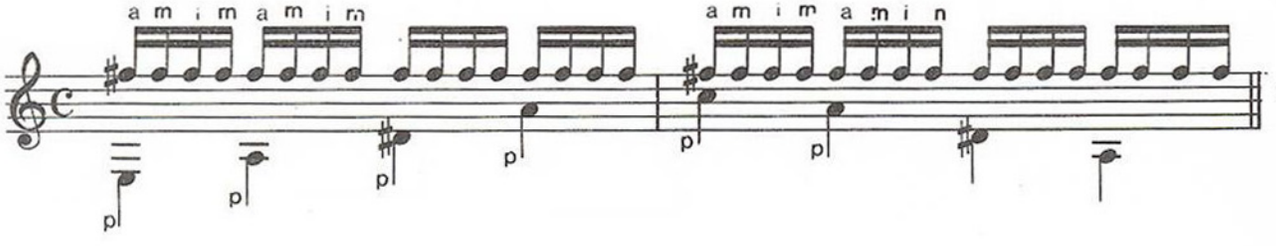
NOTAS REPETIDAS

REPEATED NOTES

Las combinaciones indicadas para los dedos índice, mayor y anular que se encuentran en la parte primera de este cuaderno (Fórmulas 1 a 12) deben también utilizarse en una sola cuerda.

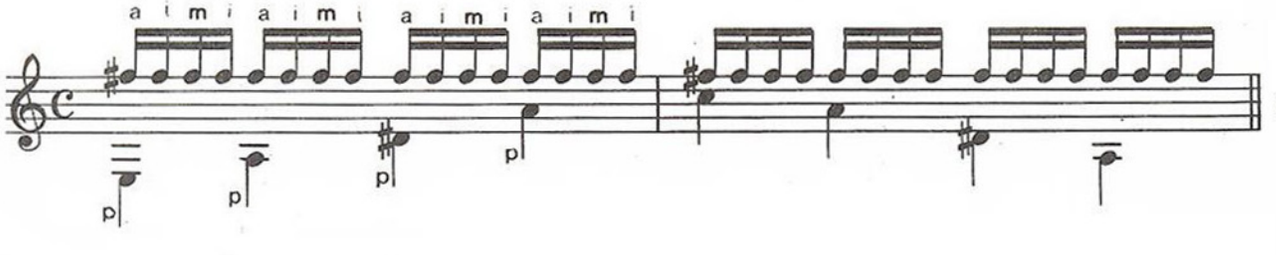
The combinations indicated for the first, middle and ring fingers included in the firts part of this book (Form I to 12) must be also applied on one string.

Fórm. 117



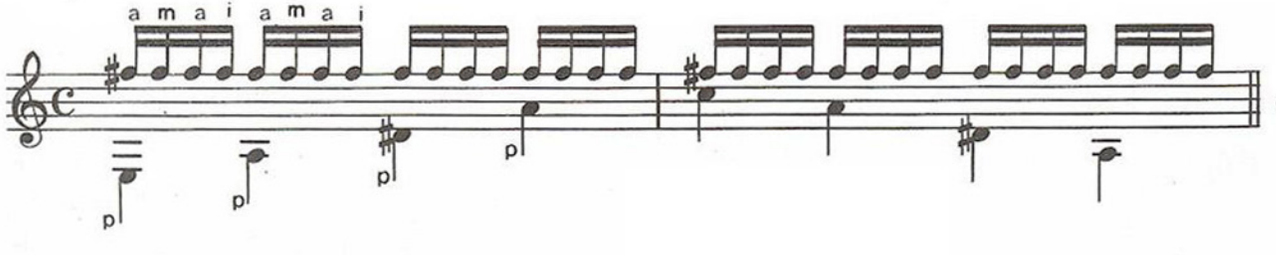
etc.

Fórm. 118

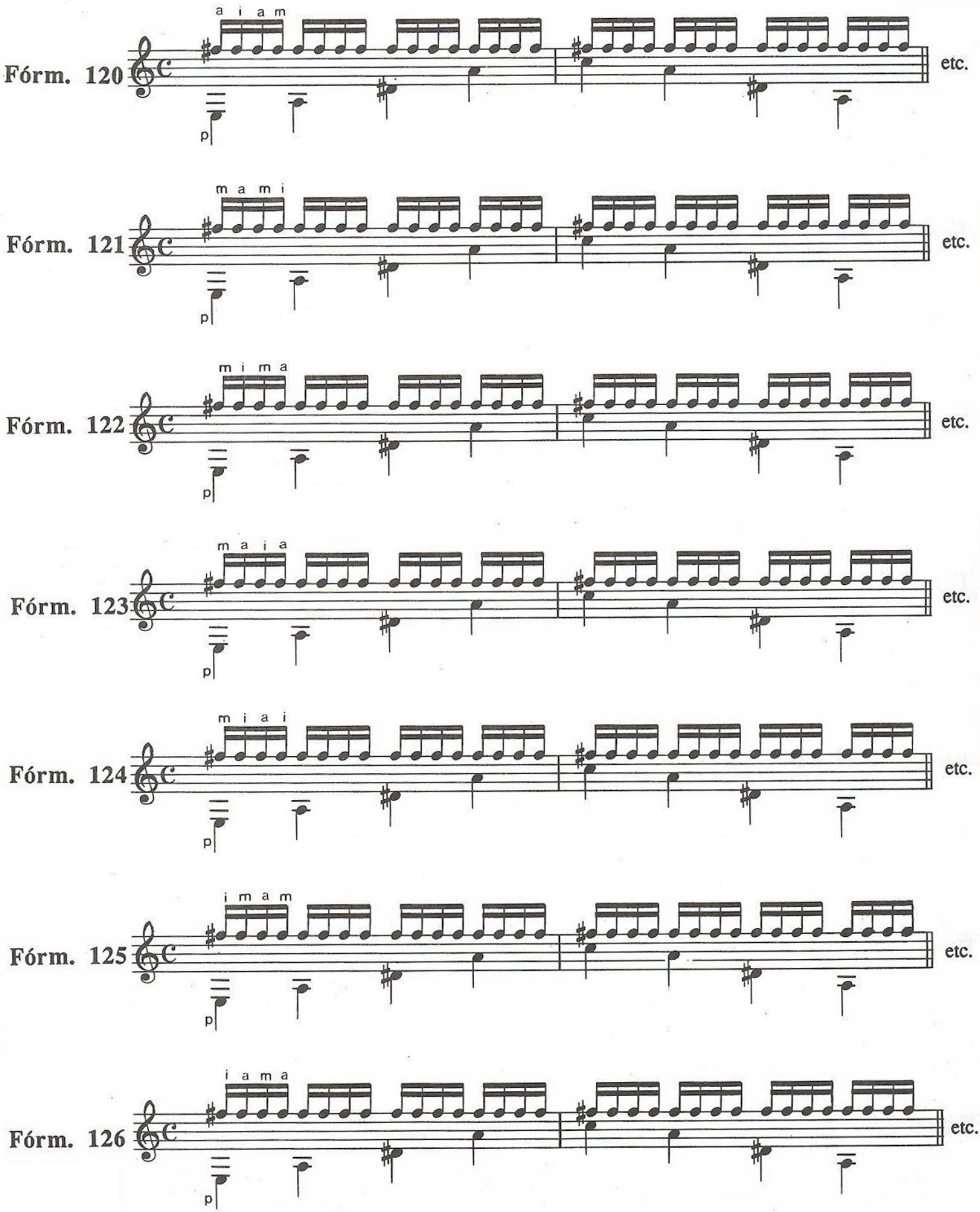


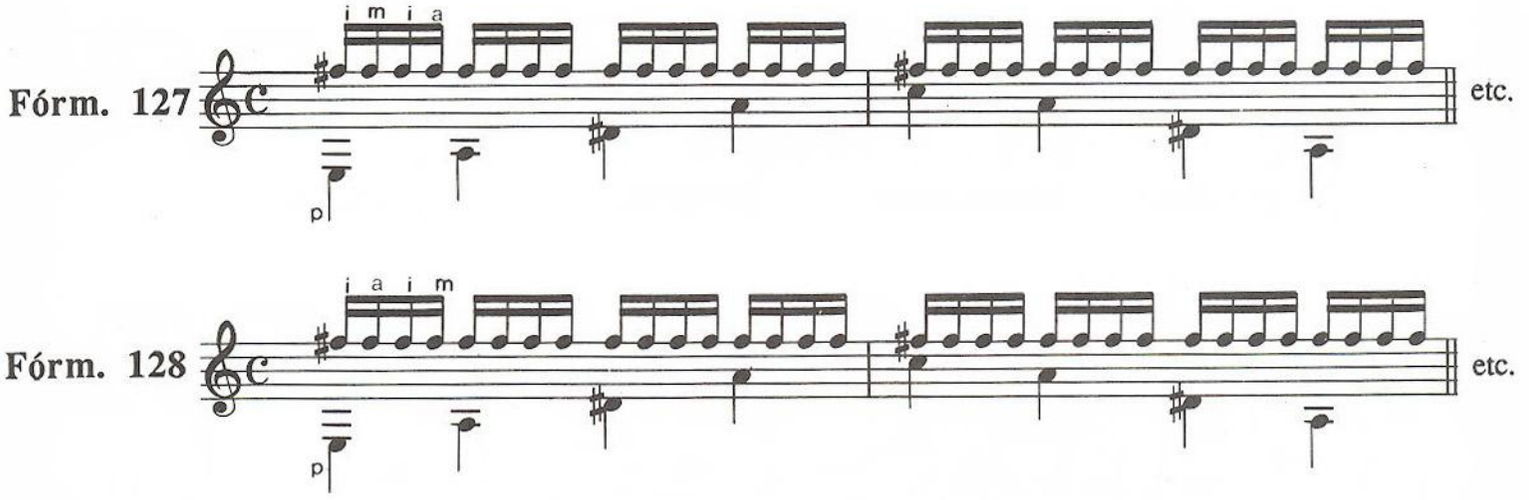
etc.

Fórm. 119



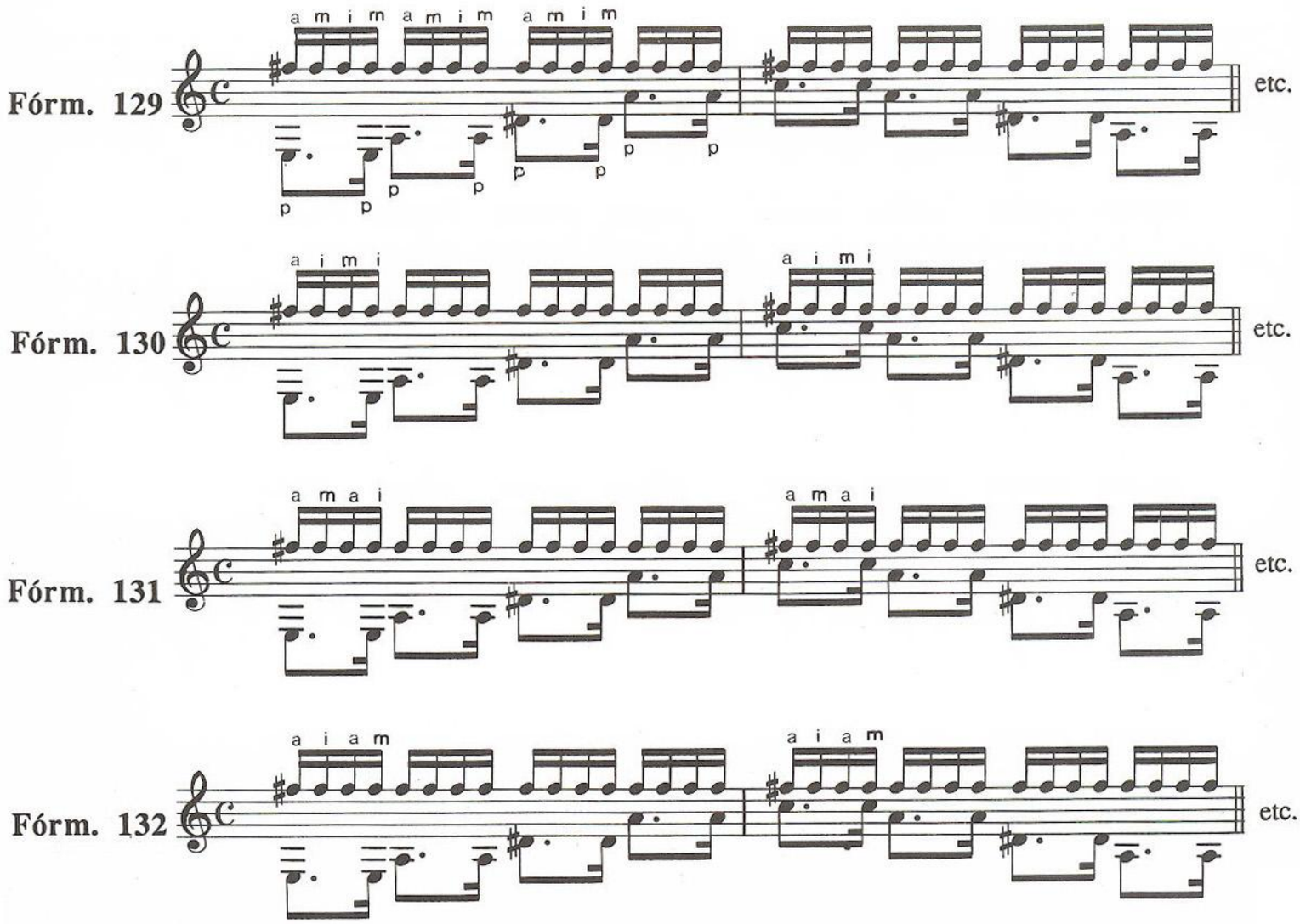
etc.

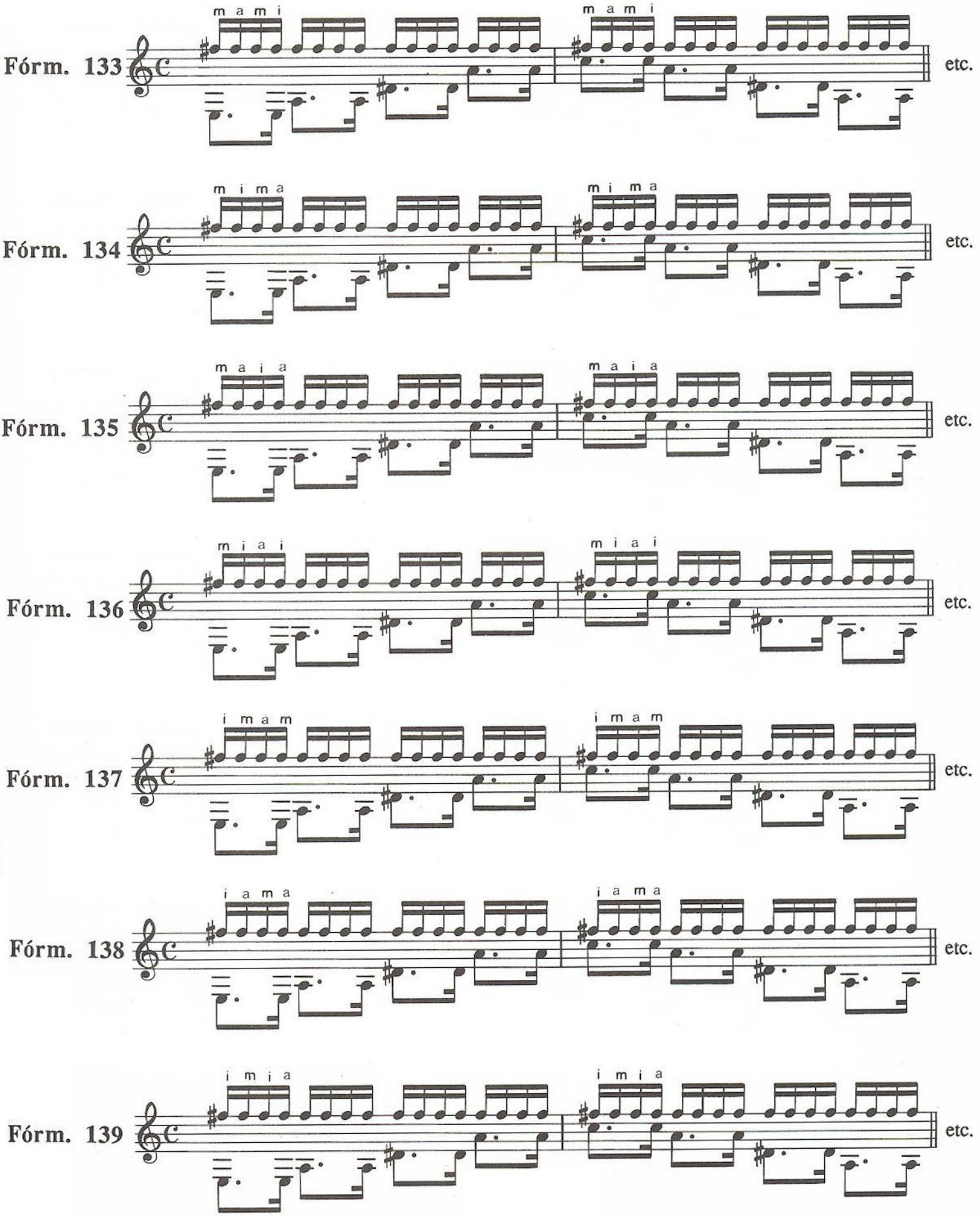

Fórm. 120
a i a m
p
etc.
Fórm. 121
m a m i
p
etc.
Fórm. 122
m i m a
p
etc.
Fórm. 123
m a i a
p
etc.
Fórm. 124
m i a i
p
etc.
Fórm. 125
i m a m
p
etc.
Fórm. 126
i a m a
p
etc.

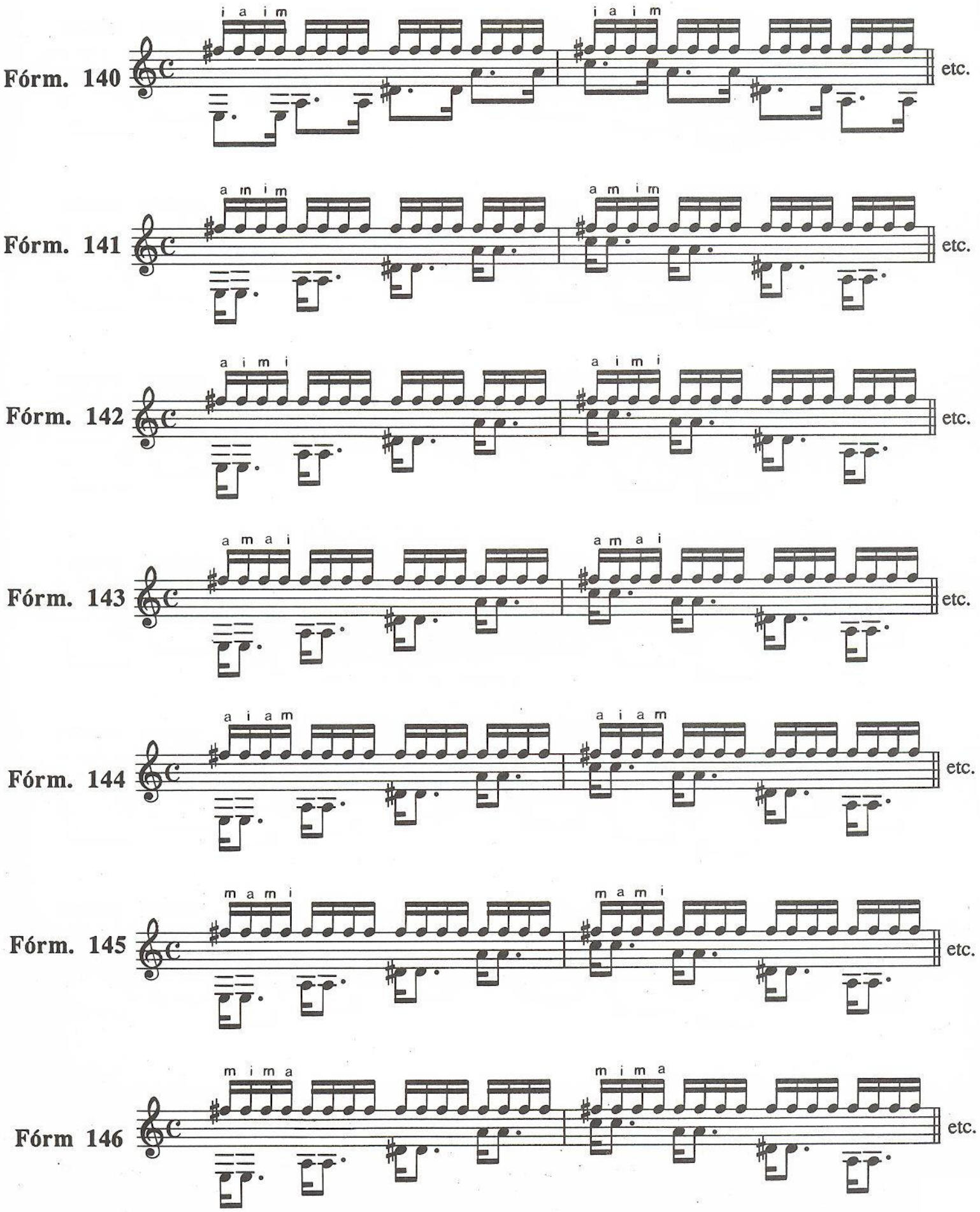


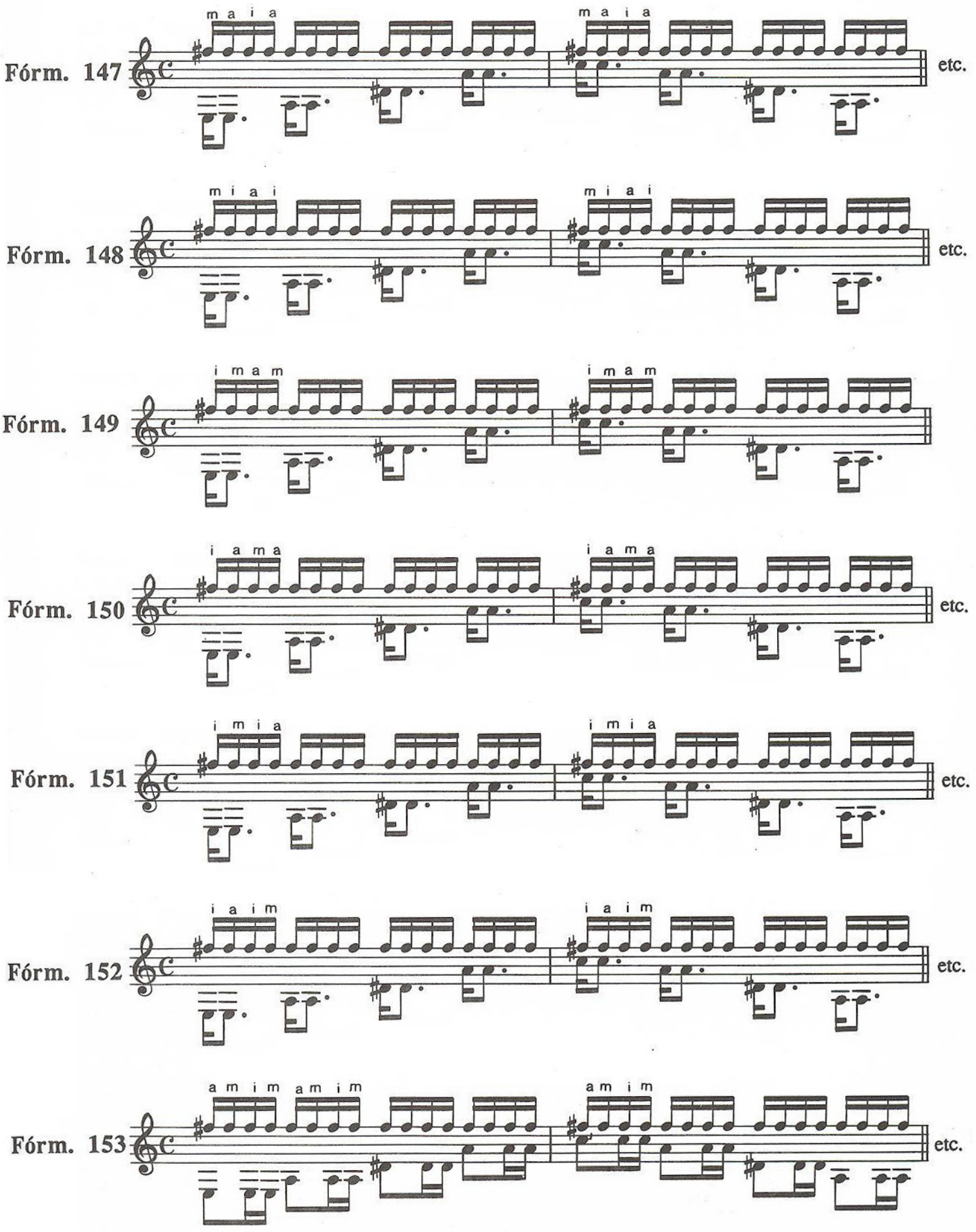
DEBEN TAMBIEN UTILIZARSE TODAS LAS VARIANTES RITMICAS EN EL PULGAR.

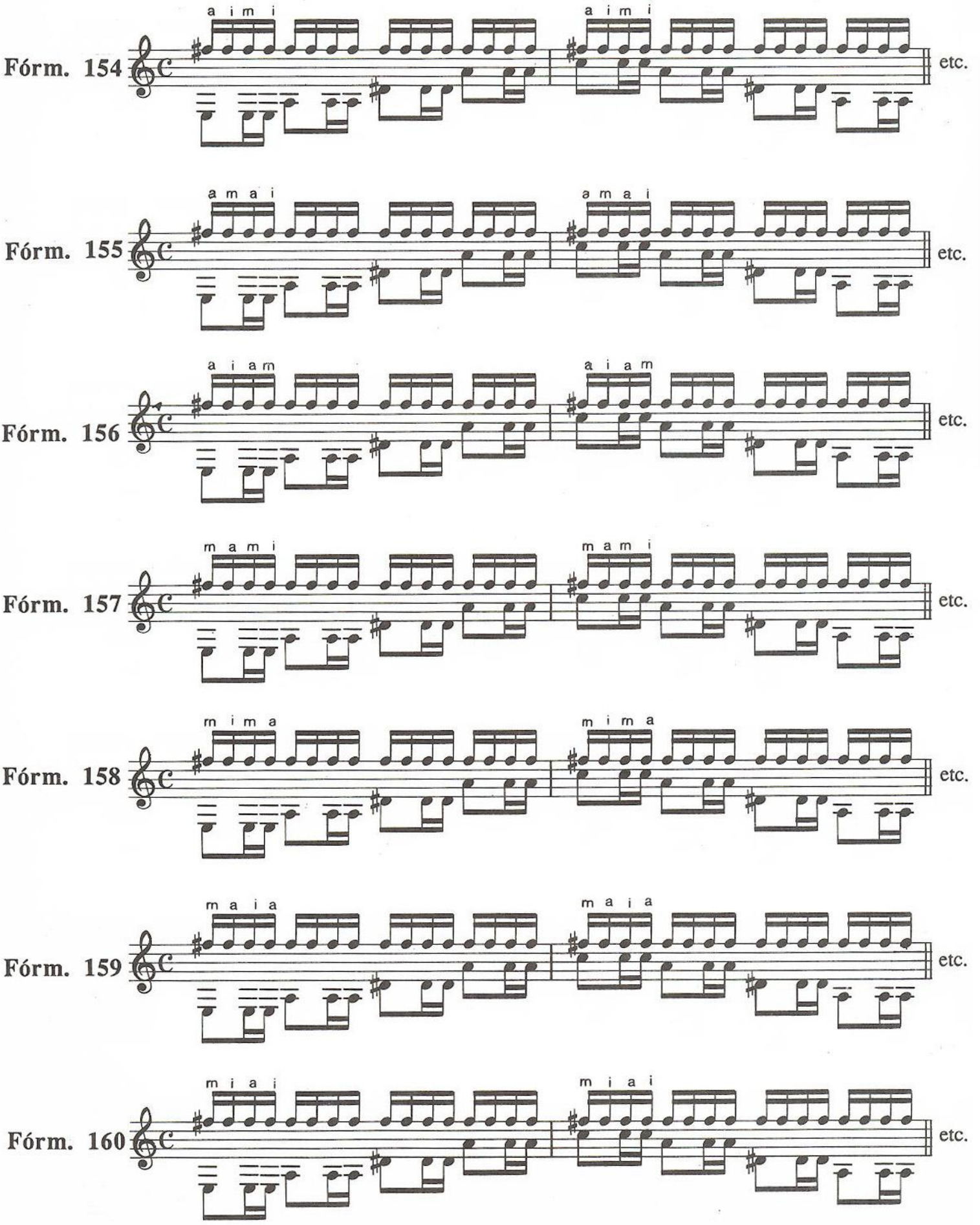
ALL THE VARIANTS MUST ALSO BE APPLIED TO THE THUMB.

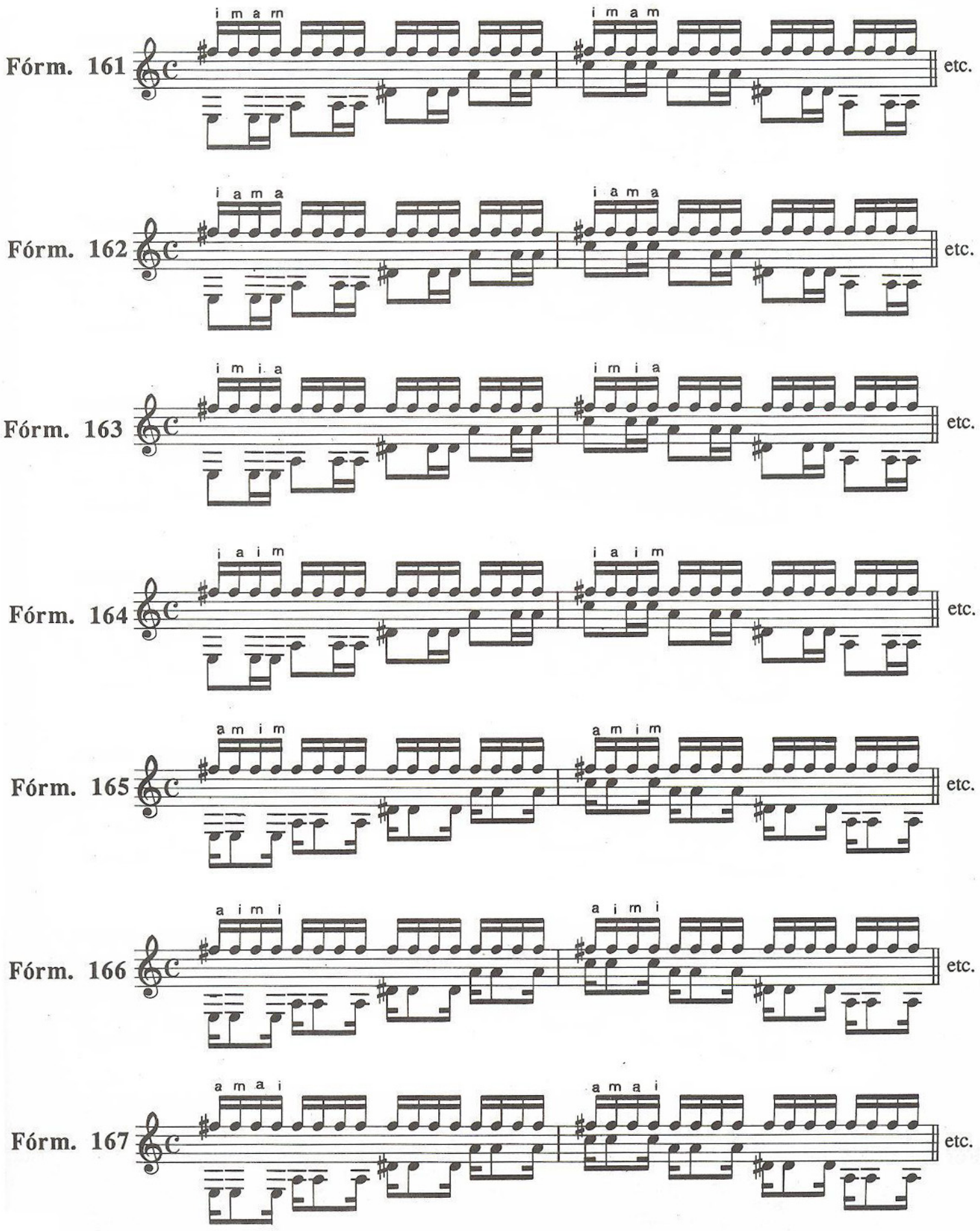



Fórm. 133
m a m i
m a m i
etc.
Fórm. 134
m i m a
m i m a
etc.
Fórm. 135
m a i a
m a i a
etc.
Fórm. 136
m i a i
m i a i
etc.
Fórm. 137
i m a m
i m a m
etc.
Fórm. 138
i a m a
i a m a
etc.
Fórm. 139
i m i a
i m i a
etc.

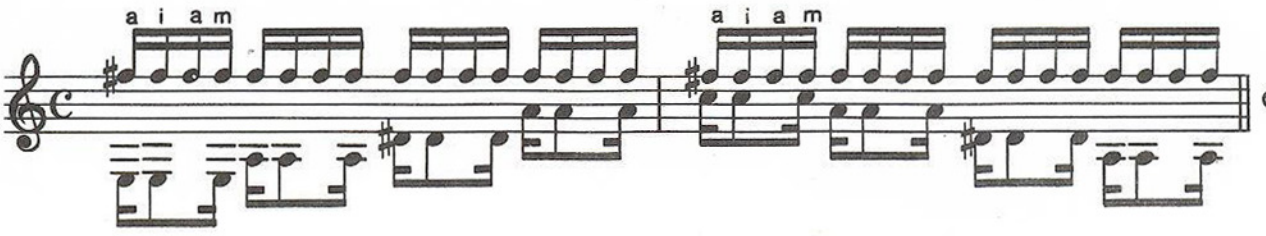

Fórm. 140
i a i m
i a i m
etc.
Fórm. 141
a m i m
a m i m
etc.
Fórm. 142
a i m i
a i m i
etc.
Fórm. 143
a m a i
a m a i
etc.
Fórm. 144
a i a m
a i a m
etc.
Fórm. 145
m a m i
m a m i
etc.
Fórm 146
m i m a
m i m a
etc.


Fórm. 147
m a i a
m a i a
etc.
Fórm. 148
m i a i
m i a i
etc.
Fórm. 149
i m a m
i m a m
Fórm. 150
i a m a
i a m a
etc.
Fórm. 151
i m i a
i m i a
etc.
Fórm. 152
i a i m
i a i m
etc.
Fórm. 153
a m i m a m i m
a m i m
etc.

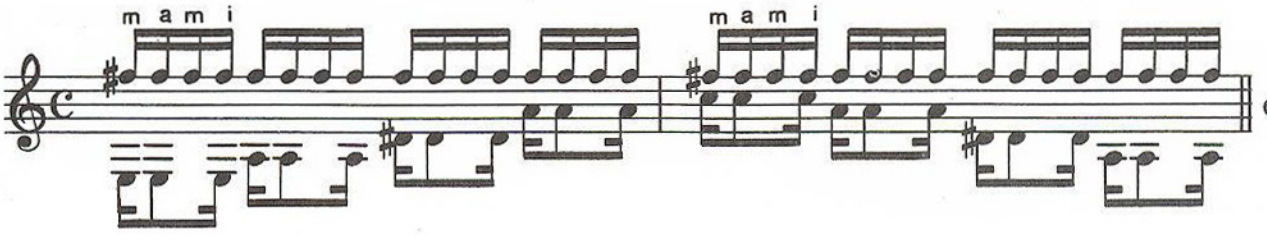

Fórm. 154
a i m i
a i m i
etc.
Fórm. 155
a m a i
a m a i
etc.
Fórm. 156
a i a m
a i a m
etc.
Fórm. 157
m a m i
m a m i
etc.
Fórm. 158
m i m a
m i m a
etc.
Fórm. 159
m a i a
m a i a
etc.
Fórm. 160
m i a i
m i a i
etc.


Fórm. 161
i m a m
i m a m
etc.
Fórm. 162
i a m a
i a m a
etc.
Fórm. 163
i m i a
i m i a
etc.
Fórm. 164
i a i m
i a i m
etc.
Fórm. 165
a m i m
a m i m
etc.
Fórm. 166
a i m i
a i m i
etc.
Fórm. 167
a m a i
a m a i
etc.

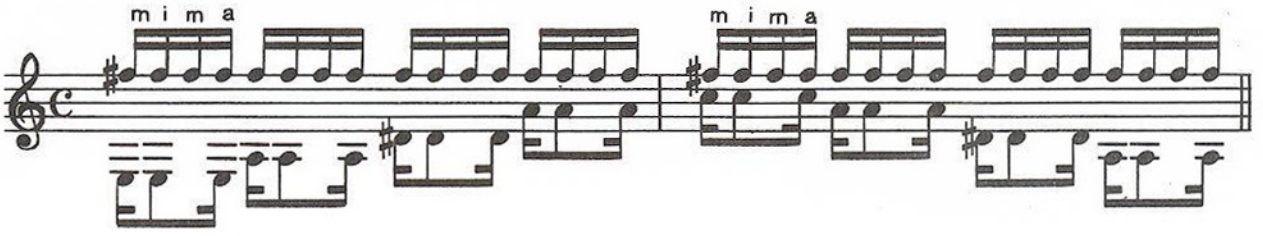
Fórm. 168



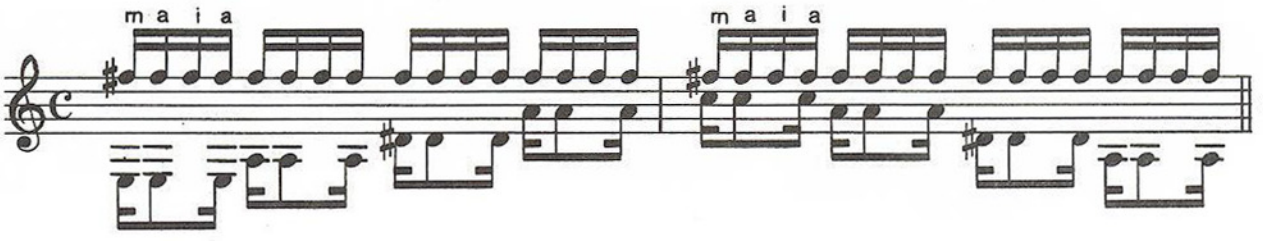
Fórm. 169



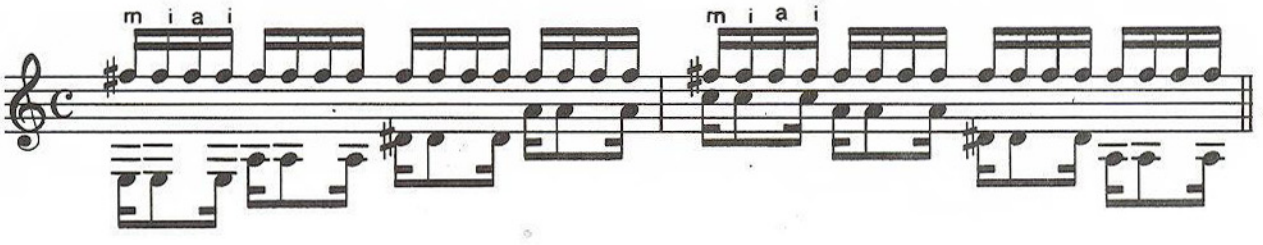
Fórm. 170



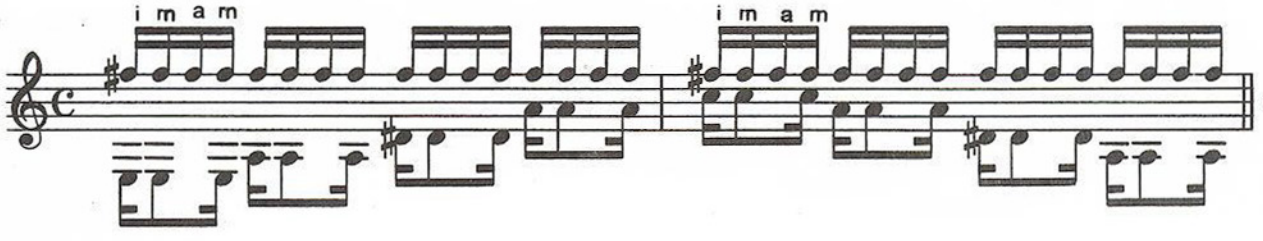
Fórm. 171



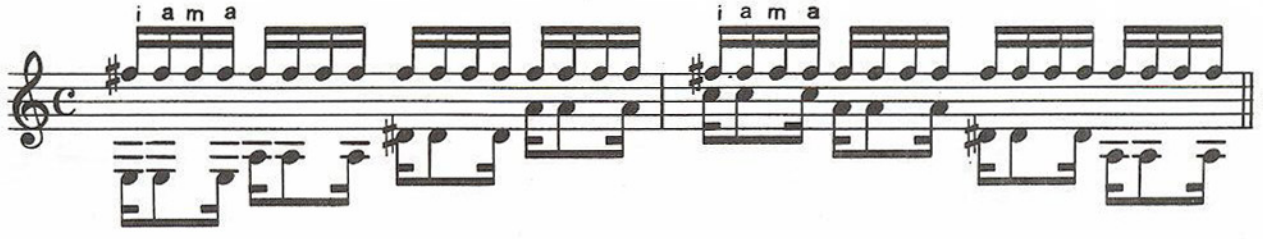
Fórm. 172

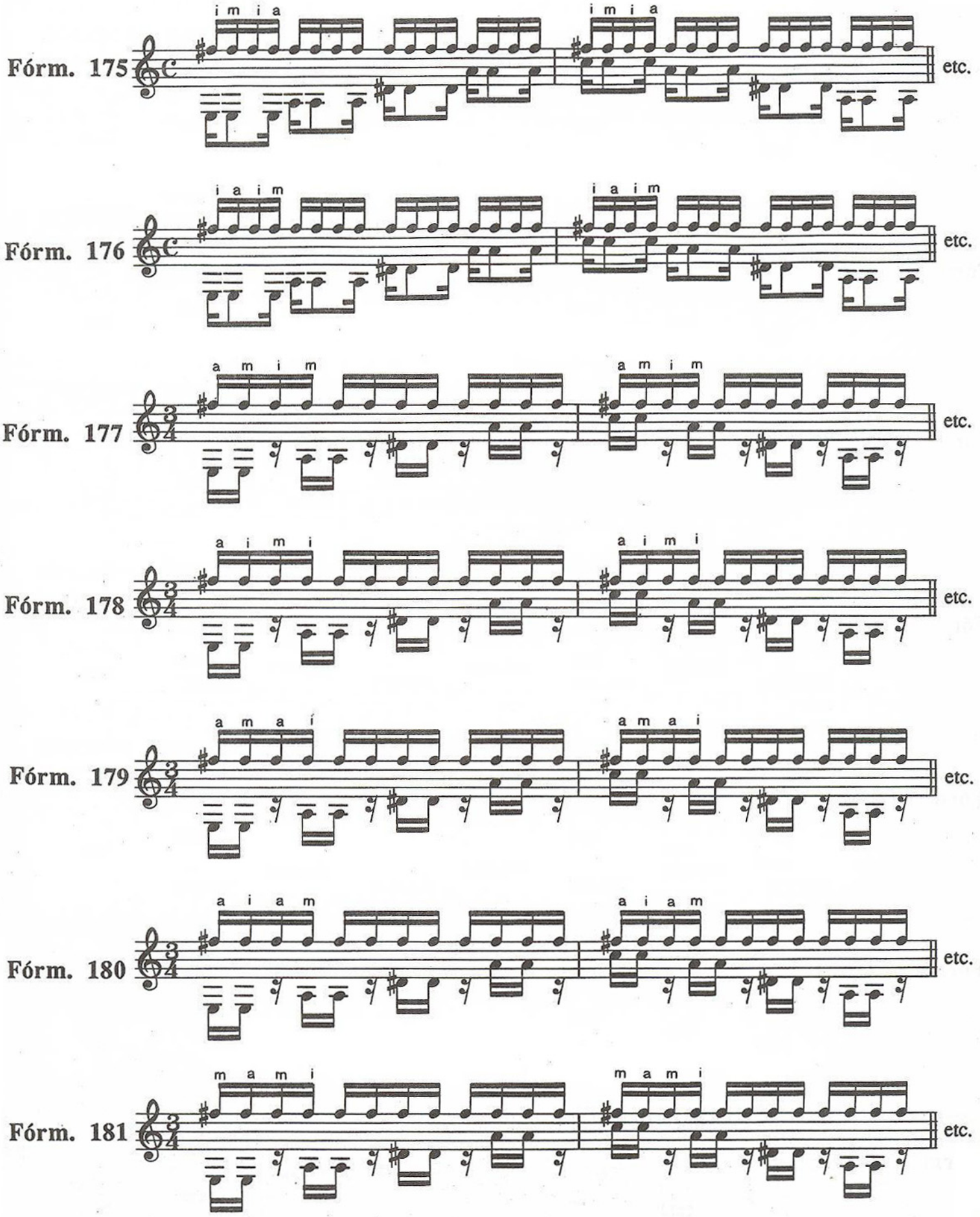


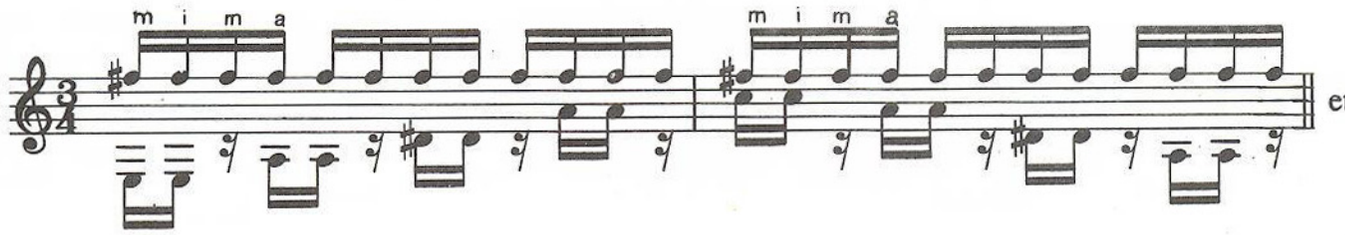
Fórm. 173



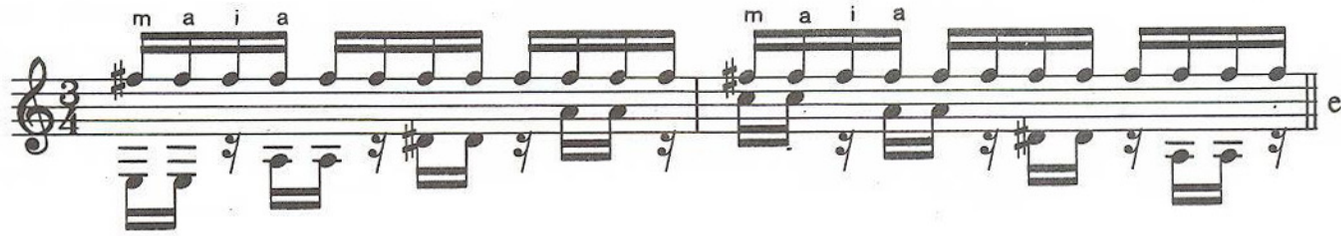
Fórm. 174



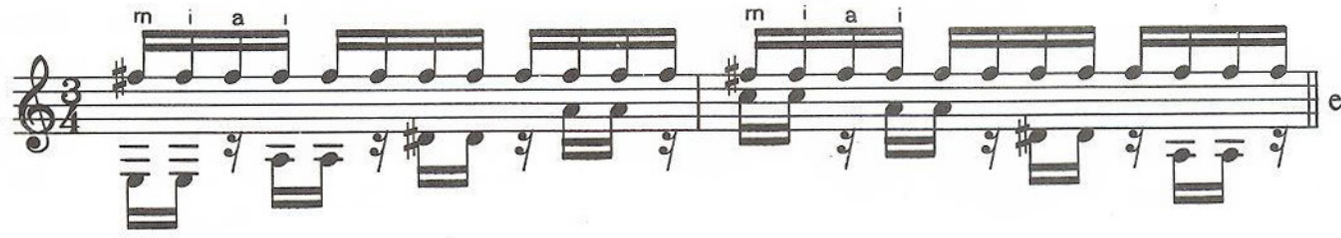

Fórm. 175
i m i a
i m i a
etc.
Fórm. 176
i a i m
i a i m
etc.
Fórm. 177
a m i m
a m i m
etc.
Fórm. 178
a i m i
a i m i
etc.
Fórm. 179
a m a i
a m a i
etc.
Fórm. 180
a i a m
a i a m
etc.
Fórm. 181
m a m i
m a m i
etc.

Fórm. 182 

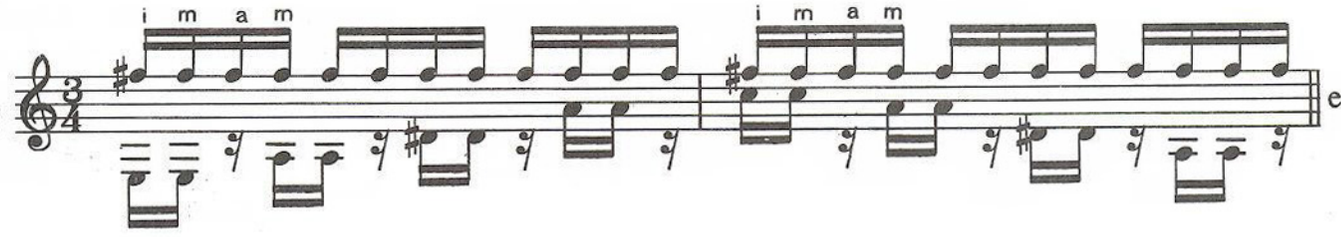
etc.

Fórm. 183 

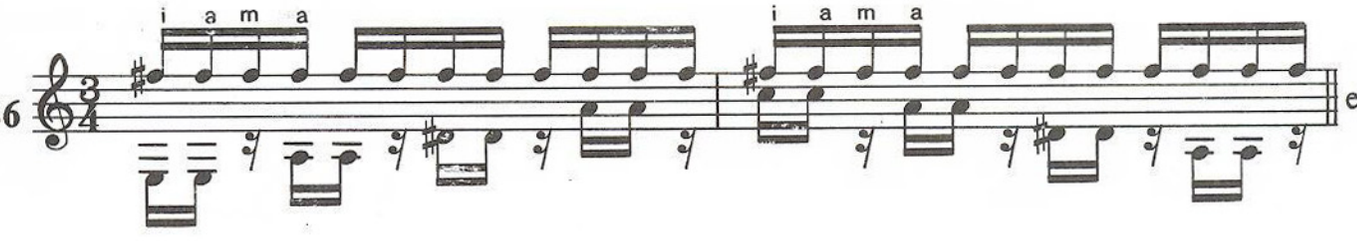
etc.

Fórm. 184 

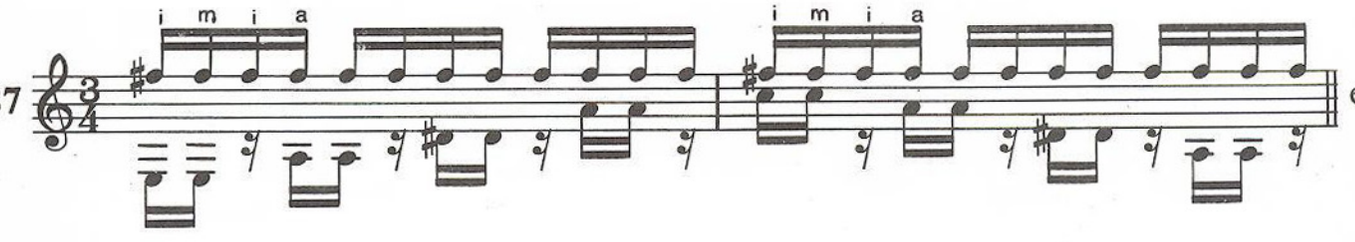
etc.

Fórm. 185 

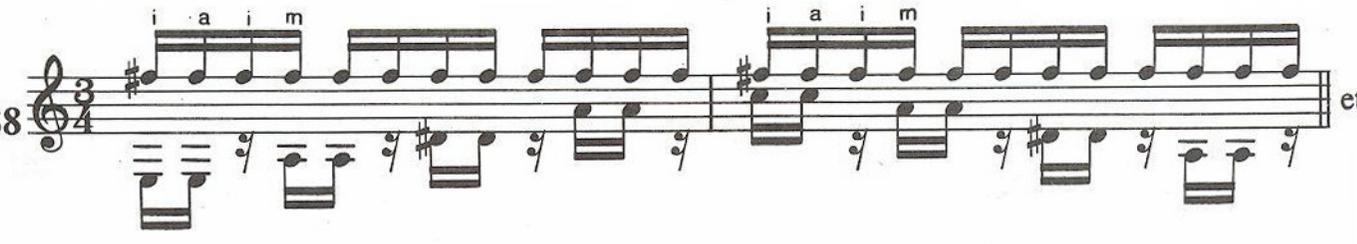
etc.

Fórm. 186 

etc.

Fórm. 187 

etc.

Fórm. 188 

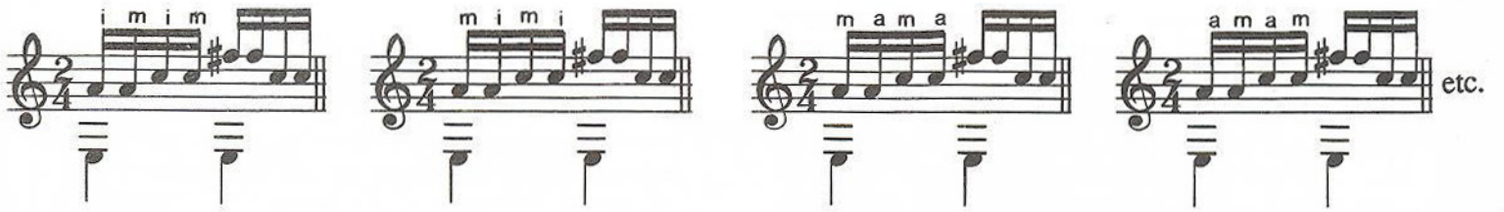
etc.

NOTAS REPETIDAS USANDO UNICAMENTE LOS DEDOS INMEDIATOS

REPEATED NOTES USING THE IMMEDIATE FINGERS

Digitaciones que deberán utilizarse en las Fórmulas 189 a 195.

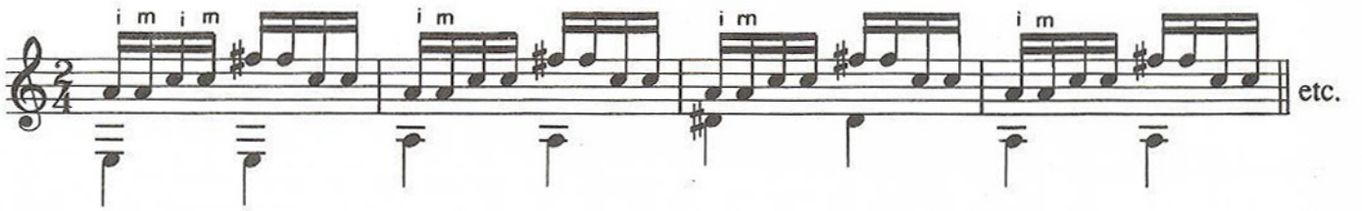
Fingering to be employed in Forms 189 to 195.



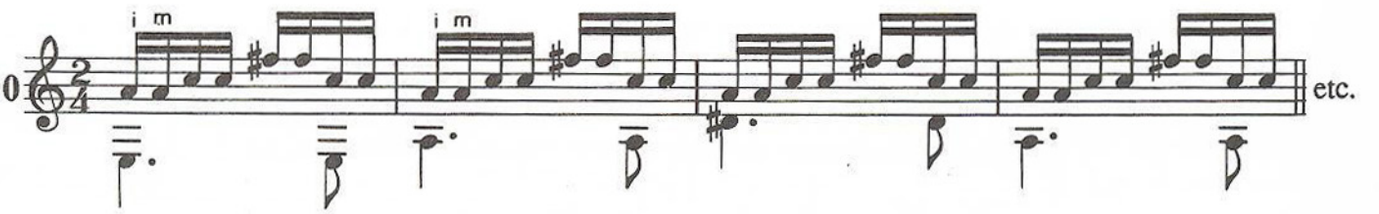
Los siguientes ejercicios están indicados en la 1ª Combinación: a); el alumno debe trabajarlos además con las combinaciones b), c) y d).

The following exercises are indicated in the 1st. combination a); the pupil must perform same also with combinations b), c) and d).

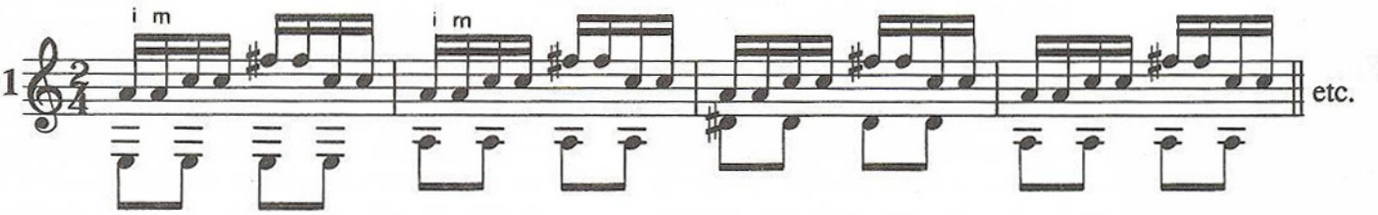
Fórm. 189



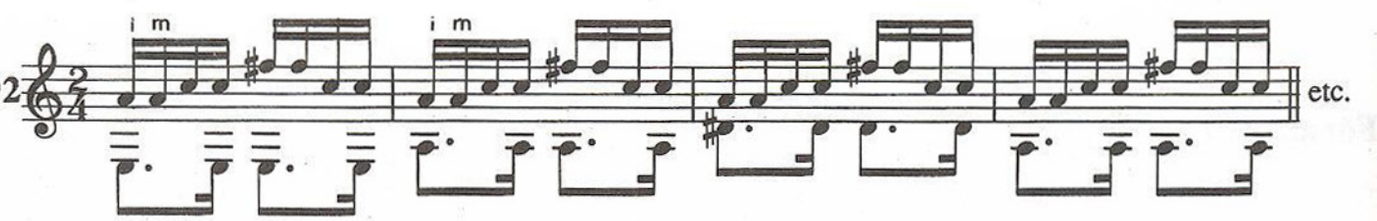
Fórm. 190



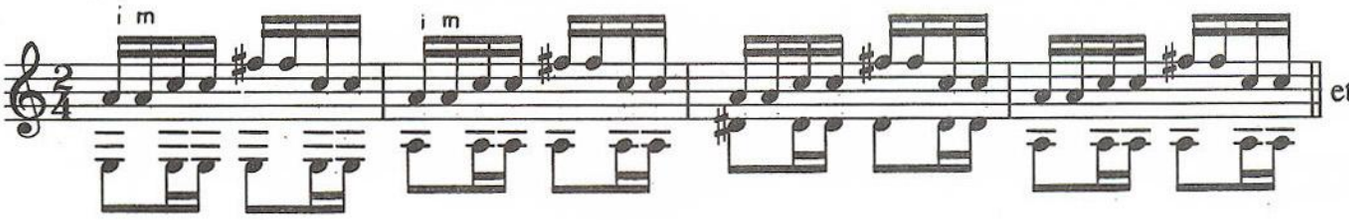
Fórm. 191



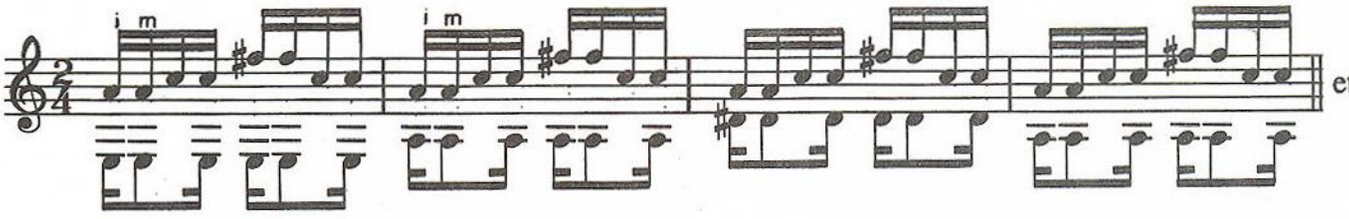
Fórm. 192



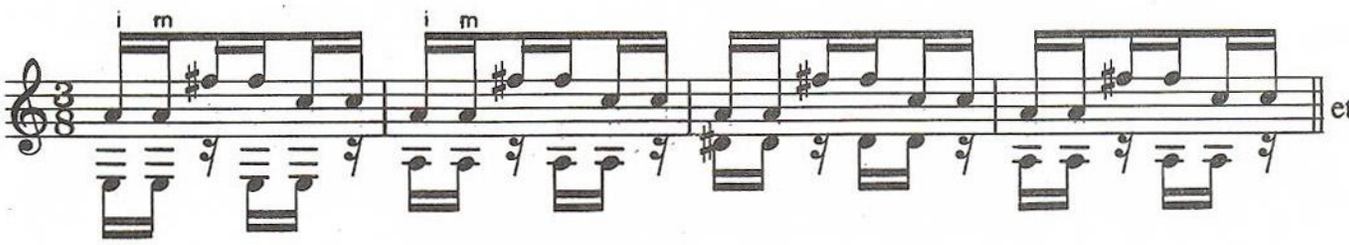
Fórm. 193



Fórm. 194



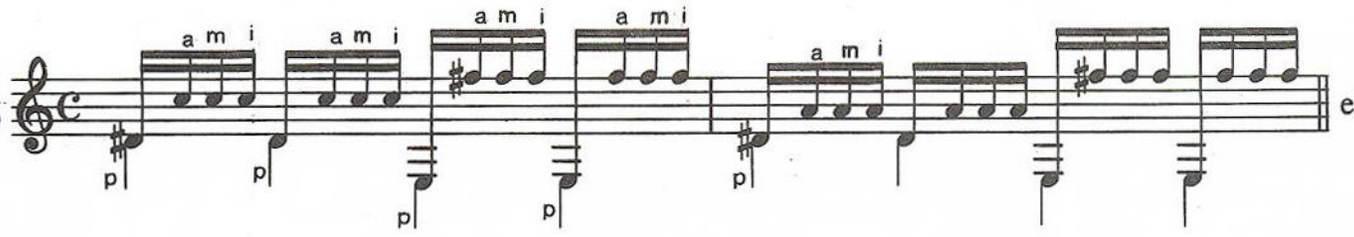
Fórm. 195



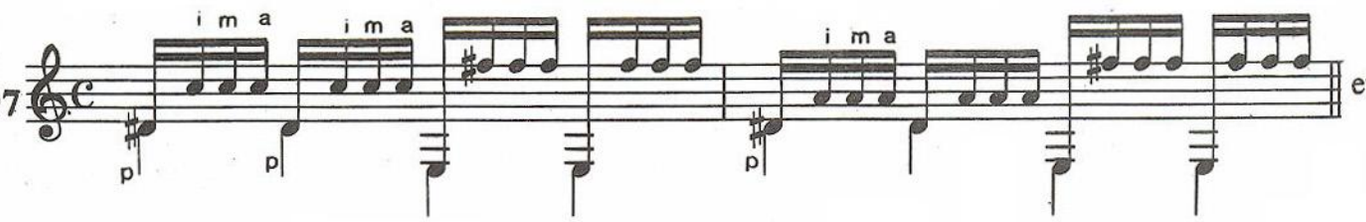
NOTAS REPETIDAS EN LAS COMBINACIONES (a, m, i) E (i, m, a)

REPEATED NOTES IN THE COMBINATIONS (a, m, i) AND (i, m, a)

Fórm. 196



Fórm. 197



EJERCICIOS PARA LA ELASTICIDAD

ELASTICITY EXERCISES

AMPLITUD DE MOVIMIENTOS

DEBE TRABAJARSE CON LA MAYOR LENTITUD.
REALIZAR EL MAXIMO ESFUERZO EN EL DEDO Y LOGRAR LA MAXIMA AMPLITUD DEL MOVIMIENTO.
Pulsar la cuerda y apoyar el dedo en la cuerda inmediata anterior, levantando el otro en ángulo recto ("paso militar": abertura vertical), sin doblar la falange. En la mano izquierda se utilizarán los dedos 1, 2, 3 y 4 en cada cuerda, prestando total atención a la derecha. Estos ejercicios se realizarán con dedos inmediatos (i,m) y (m,a); la combinación (i,a) no debe emplearse. La sonoridad obtenida en la ejecución de esta Fórmula no debe ser tenida en cuenta, pues es el simple resultado de la acción de los dedos. La importancia radica en la amplitud de los movimientos que se van a efectuar; lo demiás es secundario.

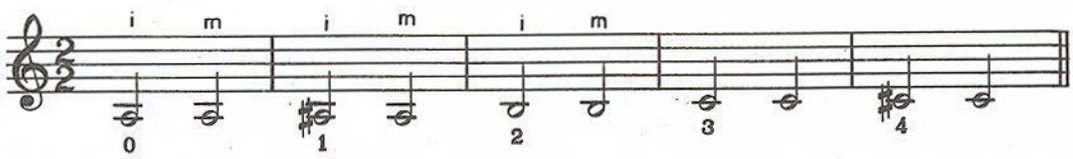
Se empieza el ejercicio en la quinta cuerda para poder apoyar los dedos en la cuerda inmediata: VI.

EXTENT OF MOVEMENTS

TO BE STUDIED WITH MAXIMUM SLOWNESS.
REALIZE MAXIMUM EFFORT WITH THE FINGER AND OBTAIN MAXIMUM EXTENT OF MOVEMENTS.
Pluck the string and rest the finger on the adjoining previous string, lifting the other finger in a right angle ("Military Step", vertical opening), without bending the phalanx. In the left hand, fingers 1, 2, 3 and 4 will be employed in each string, watching carefully the right hand. These exercises will be done with immediate fingers (i,m) and (m,a); the combination (i,a) must not be employed. The sound obtained in this exercise is unimportant as it is the consequence of physical effort only: the importance lies in the extent of the movements to be performed; the rest is secondary.

The exercise starts on sting V to allow fingers to rest on the immediate string VI.

Fórm. 198

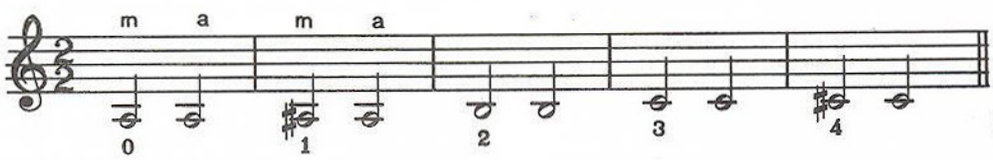


Idem en las cuerdas
④ ③ ② y ①
Repeat same with strings
④ ③ ② *and* ①

El alumno debe repetir este ejercicio con los dedos (m,a).

Pupil must repeat this exercise with fingers (m,a).

Fórm. 198 bis

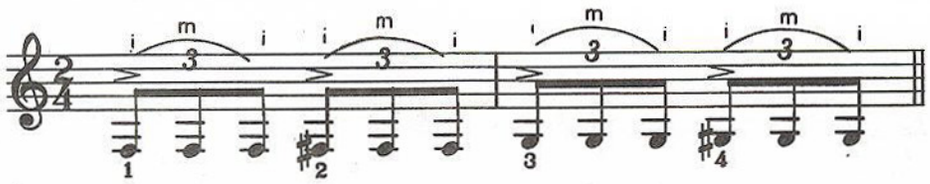


Idem en las cuerdas
④ ③ ② y ①
Repeat same with strings
④ ③ ② *and* ①

Mano izquierda igual al ejercicio anterior. REALIZAR TRESILLOS ACENTUANDO LA PRIMER NOTA DE CADA UNO DE ELLOS. La atención se concentra en el (i) y en el (m), que en cada grupo de tresillos van a tener que acentuar la primera nota; alternadamente. No se hace con cuatro notas por coincidir en ese caso la primera nota de cada grupo con un mismo dedo. Trabajar siempre con dedos inmediatos (i,m), (m,a).

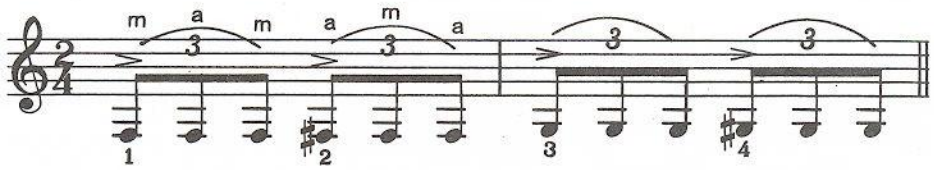
The left hand will do the same as the previous exercise. TRIPLETS MUST BE PERFORMED ACCENTUATING THE FIRST NOTE IN EACH ONE' *Attention is concentrated on (i) and (m), which alternatively will accentuate the first note in each group of triplets. This is not done with four notes because the first note of each group coincides with the same finger. Work must be done always with immediate fingers (i,m) and (m,a).*

Fórm. 199



Idem en las demás cuerdas
Repeat same with the other strings.

Fórm. 199 bis



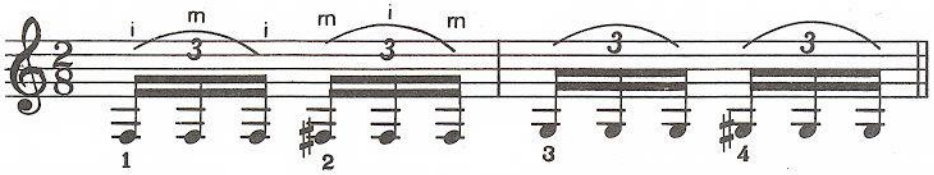
Idem en las demás cuerdas

Repeat same with the other strings.

Mano izquierda idem. La derecha realiza grupos de tresillos con el mismo valor de duración y fuerza. LA ATENCION DEBE CONCENTRARSE EN LA OBTENCION DE UNA MAYOR VELOCIDAD' Todas las notas deben oírse igualmente nítidas. No debe pues marcarse la acentuación señalada en el ejercicio anterior. Realizarlo con dedos inmediatos: (i,m), (m,a). La mano derecha debe desplazarse a medida que los dedos van cambiando de cuerda, con el fin de que aquellos no se "estiren" para alcanzarlas.

Repeat same with the left hand. The right hand will play groups of triplets with equal value of duration and strength. ATTENTION MUST CONCENTRATE ON OBTAINING MORE SPEED *' All notes must be equally bright. The accentuation indicated in the previous exercises must not be marked.*
To be performed with immediate fingers (i,m) and (m,a). The right hand must displace itself as the fingers change string, so that they do not stretch to reach same. The same is to be done with the other strings.

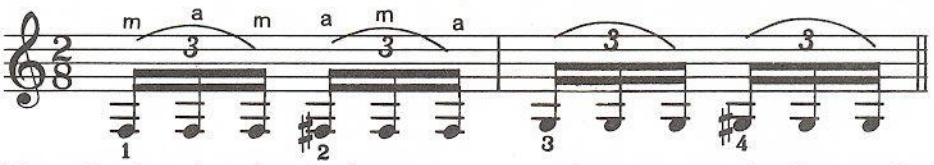
Fórm. 200



Idem en las demás cuerdas

Repeat same with the other string.

Fórm.200 bis



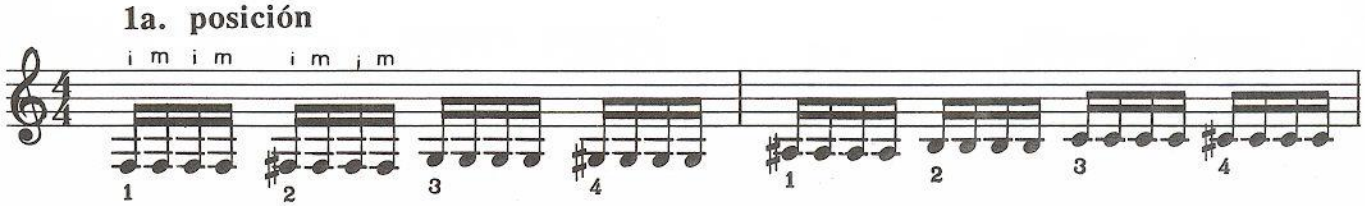
etc.

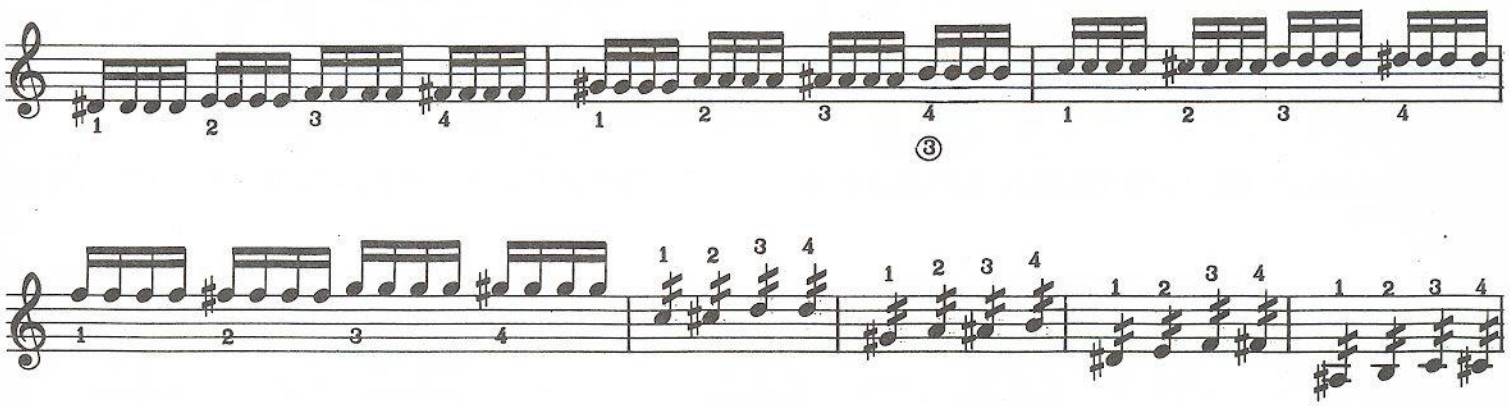
Mano izquierda ídem. La derecha ejecutará grupos de cuatro notas en cada posición. Se realiza en todas las cuerdas desde la sexta a la prima, retornando a la sexta inclusive. Debe seguirse subiendo cromáticamente de la misma forma hasta el 5° espacio inclusive en todas las cuerdas. El alumno debe centrar su esfuerzo en la velocidad, SIN QUE LAS NOTAS PIERDAN SU NATURAL EQUILIBRIO al ser consideradas aisladamente (valor de duración e intensidad). El ejercicio resultará útil siempre que el alumno lo ejecute en 1 m. 50 s. de duración total como máximo. Poco a poco el alumno podrá superar esa velocidad siempre y cuando las notas conserven su limpieza y nitidez. Es decir que debe ser preocupación fundamental atender a la limpieza en el ataque de la notas, como paso previo a la obtención de una mayor velocidad. Lo contrario es negativo y no debe permitirse bajo ningún concepto en detrimento de esa primera etapa.

The same is to be done with the left hand. The right hand will play groups of four notes in each position. This is done with all strings from VI to I, returning to the VIth. inclusively. Ascending chromatically must be followed in the same manner until the 5th. space inclusively with all strings.
The student must concentrate his effort on speed, AVOIDING THAT NOTES DO NOT LOSE THEIR NATURAL EQUILIBRIUM, *when considered individually (value of duration and intensity). The exercise will be successful if played with a maximum total duration of 1 m. 50 s.*
Step by step the students will be able to improve this speed provided notes maintain their neatness. It is therefore fundamental to look after the clearness of attack of the notes, as a previous step to obtaining more speed. Doing the opposite is negative and must not be allowed.

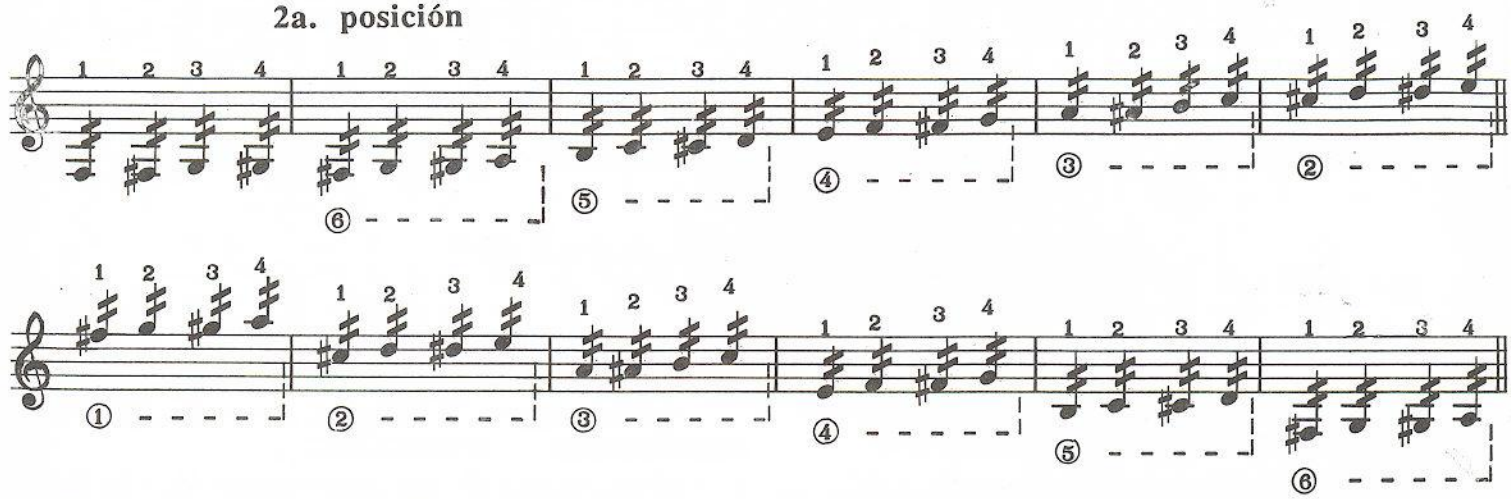
1a. posición

Fórm. 201





2a. posición



Seguir en la misma forma hasta la quinta posición inclusive.

LA ATENCION DEBE CONCENTRARSE EN LA OBTENCION DE UNA MAYOR VELOCIDAD.

Mano izquierda ídem. La derecha ejecuta tresillos con intervención del pulgar.

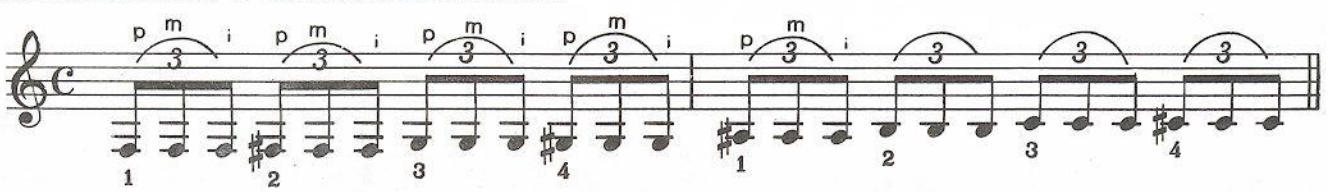
El orden de digitación es: (p,m,i) siendo ésta más lógica que (p,i,m) desechada en este ejercicio. Es importante que el alumno comience a actuar como aprendiz y maestro al mismo tiempo, ejecutando el trabajo con ambas combinaciones; comprobará así que por encima de una velocidad crítica surgen en la combinación (p,i,m) movimientos subalternos (movimientos ondulantes) propios de la mano y no de los dedos, que entorpecen la marcha natural del trabajo de los mismos a causa de los innecesarios desplazamientos de éstos sobre las cuerdas. La combinación (p,m,i), para este trabajo mecánico, debe emplearse con preferencia salvo en determinadas obras musicales. Con ella puede entonces aumentarse la velocidad sin que la mano actúe con el movimiento ondulatorio resultante de la combinación desechada.

Continue in the same manner up to the 5th. position inclusive.

CONCENTRATE ON OBTAINING MORE SPEED.

The same is to be done with the left hand. The right hand plays triplets including the thumb. The order of fingering is (p,m,i), which is more logical than (p,i,m) excluded in this exercise. It is important that the student assumes the role of pupil and teacher at the same time, working with both formulae; he will find that beyond a critical speed, subordinate movements of the hands and not of the fingers (ondulating movements) appear in the (p,i,m) combinations, which obstruct the natural work of the fingers; this is caused by the unnecessary displacement of these on the strings. For this kind of mechanical work, combination (p,m,i) is preferable except for certain musical works. With this combination speed can be increased without the band doing the ondulatory movement consequence of the rejected combination.

Fórm. 202



etc.

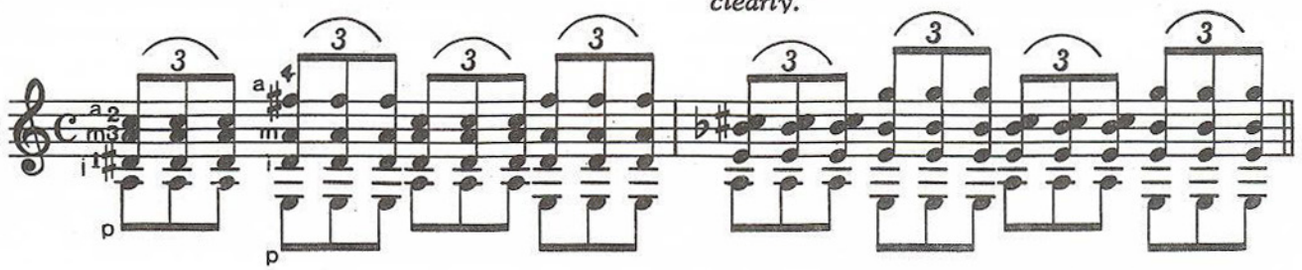
ACORDES REPETIDOS

LOS ACORDES DEBEN EJECUTARSE SIN ARPEGIAR.

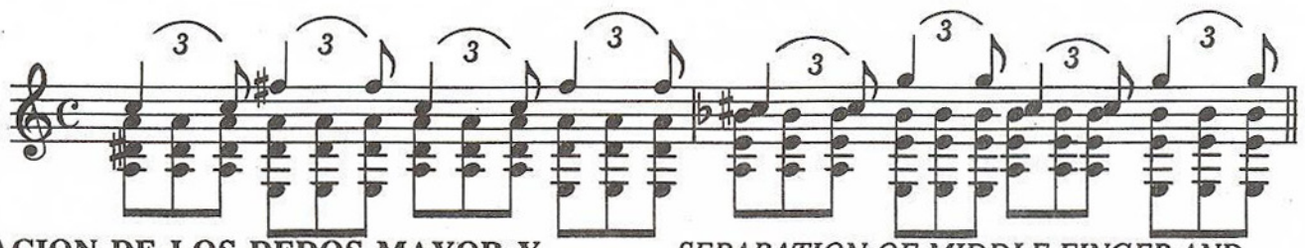
SEPARACION DE LOS DEDOS ANULAR Y PULGAR

Deben escucharse con claridad las notas pulsadas por el anular.

Fórm. 203



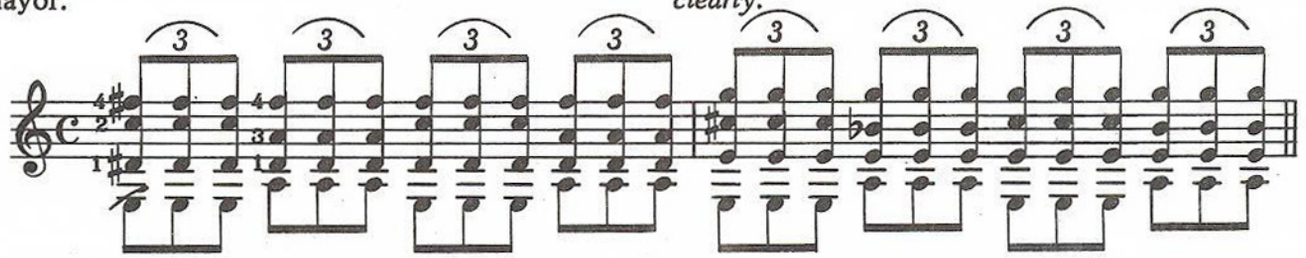
Fórm. 204



SEPARACION DE LOS DEDOS MAYOR Y PULGAR

Deben percibirse nítidamente las notas pulsadas con el dedo mayor.

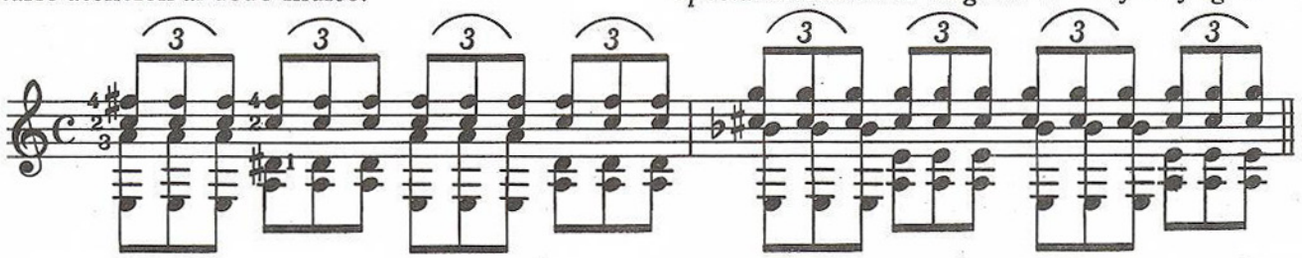
Fórm. 205



SEPARACION DE LOS DEDOS INDICE Y PULGAR

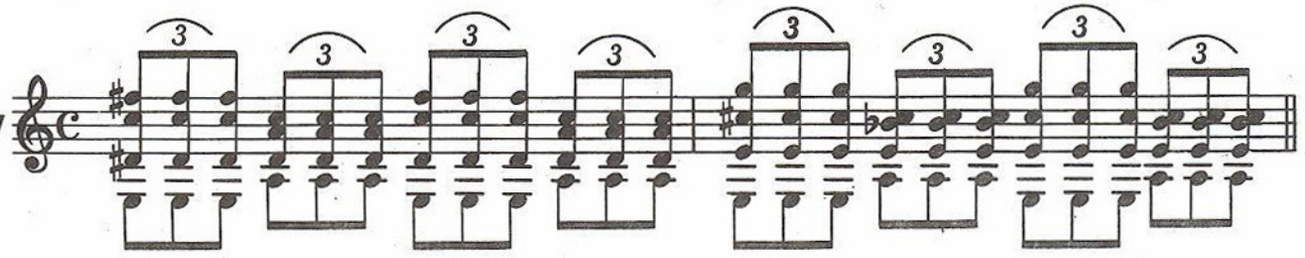
Debe prestarse atención al dedo índice.

Fórm. 206



DESPLAZAMIENTO DE LOS DEDOS ANULAR Y MAYOR

Fórm. 207



REPEATED CHORDS

CHORDS ARE TO BE PLAYED "SENZA ARPEGGIARE" *(avoiding similarity with broken chords).*

SEPARATION OF RING FINGER AND THUMB

Notes, plucked by the ring finger must be heard clearly.

SEPARATION OF MIDDLE FINGER AND THUMB

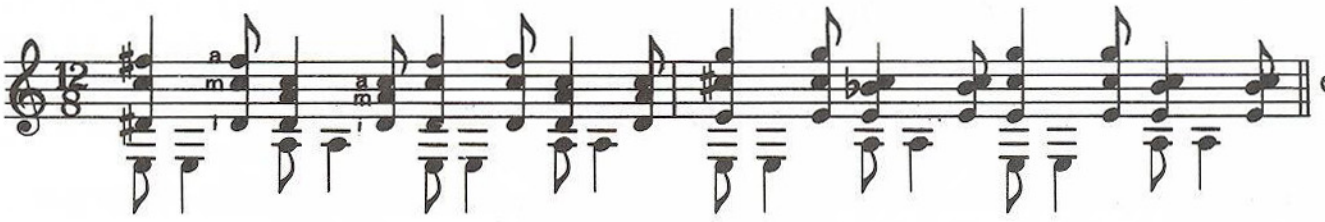
Notes plucked by the middle finger must be heard clearly.

SEPARATION OF FIRST FINGER AND THUMB

Special attention to be given to the first finger.

DISPLACEMENT OF RING AND MIDDLE FINGERS

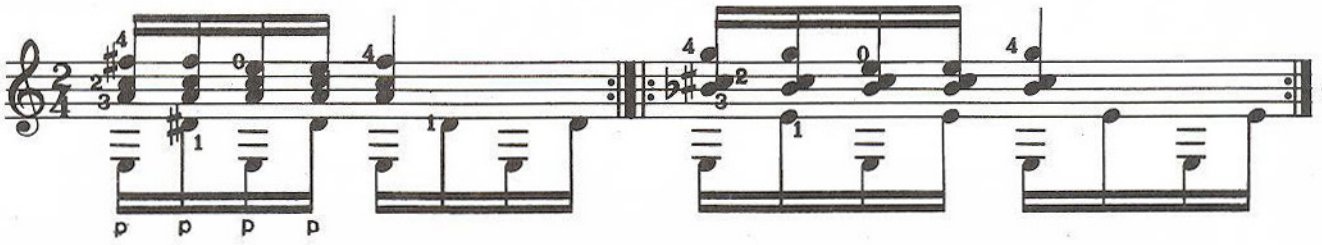
Fórm. 208



etc.

DESPLAZAMIENTO DEL PULGAR *DISPLACEMENT OF THUMB*

Fórm. 209

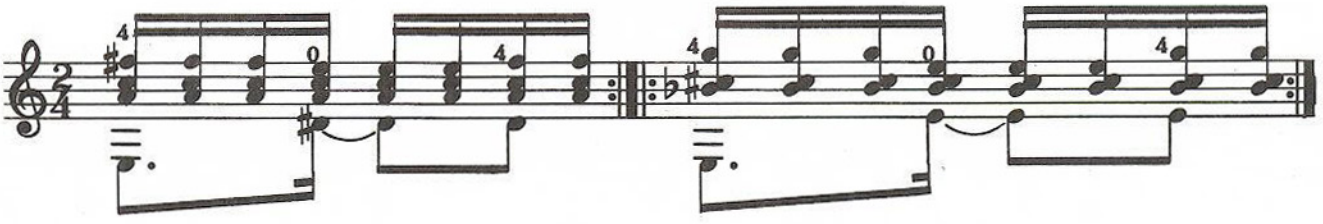


etc.

VARIANTES RITMICAS

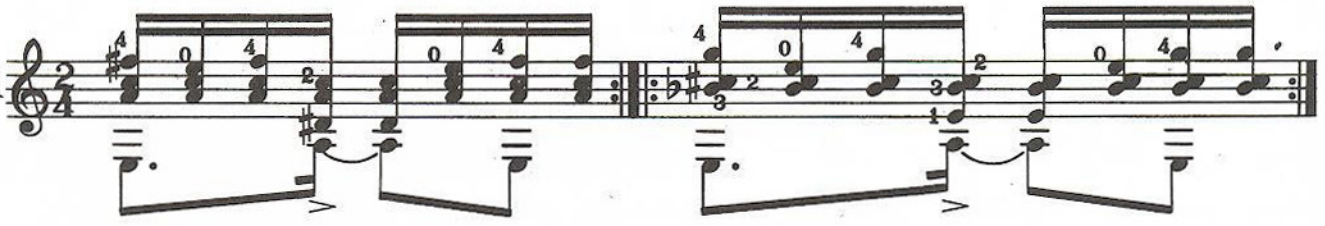
RHYTHMIC VARIATIONS

Fórm. 210



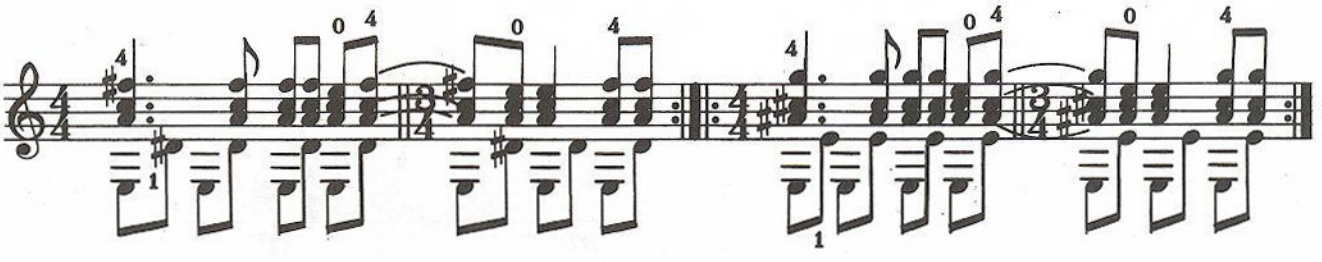
etc.

Fórm. 211



etc.

Fórm. 212



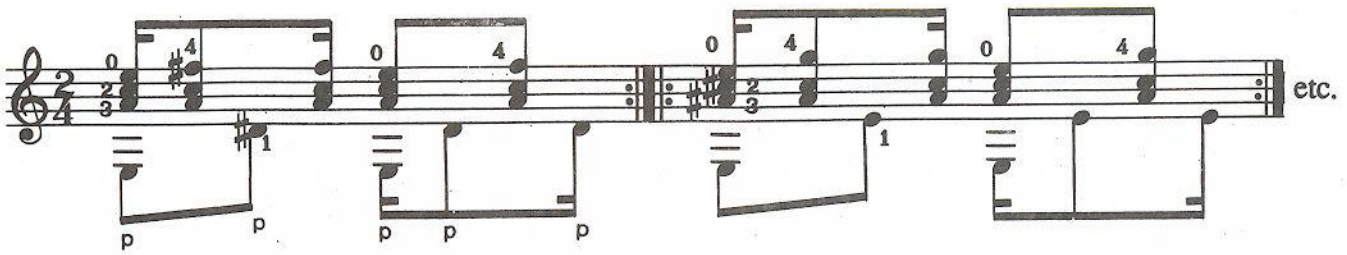
etc.

RITMOS SIMULTANEOS

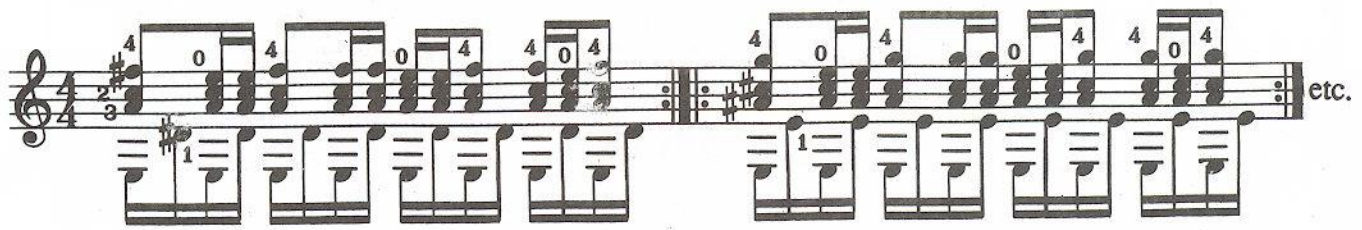
SIMULTANEOUS RHYTHMS

INDEPENDENCIA DEL PULGAR *INDEPENDENCE OF THUMB*

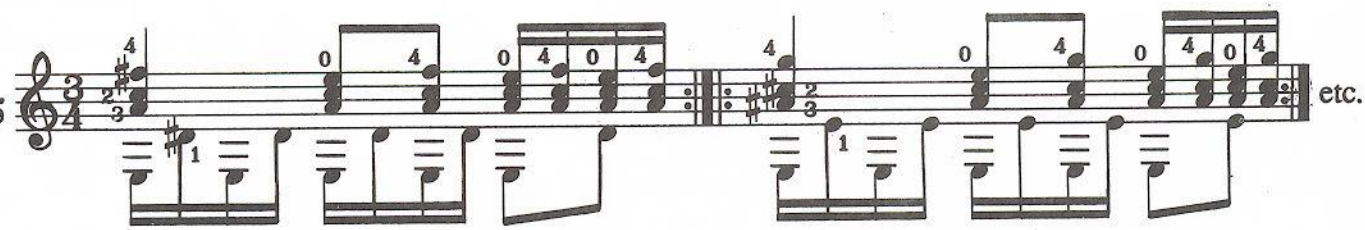
Fórm. 213



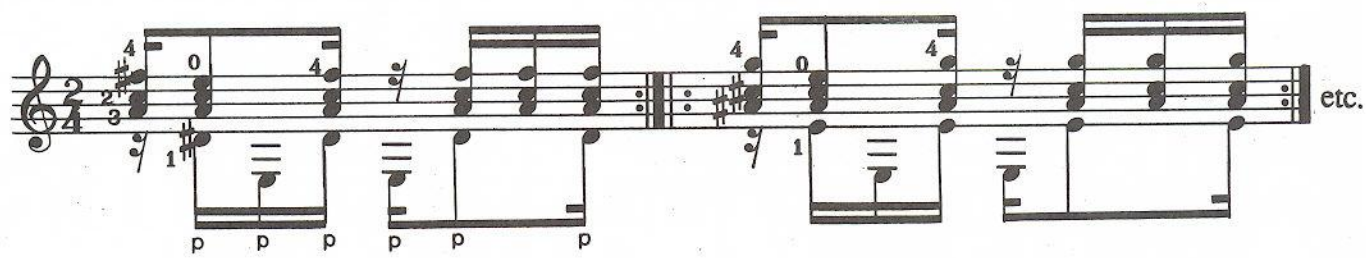
Fórm. 214



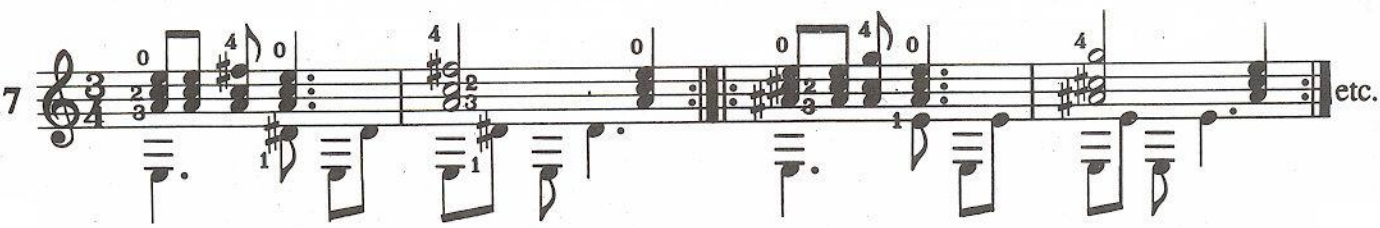
Fórm. 215



Fórm. 216



Fórm. 217

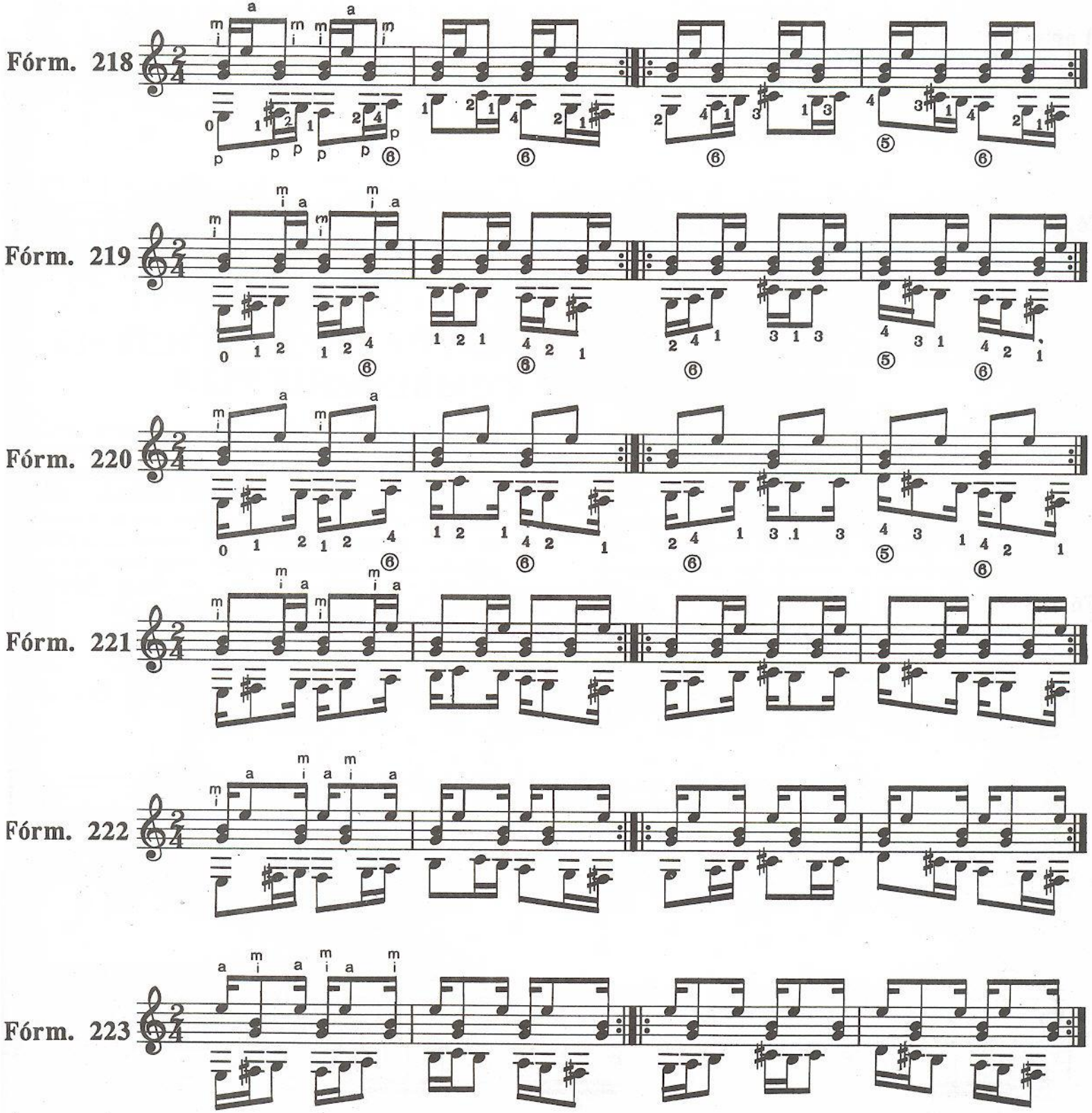


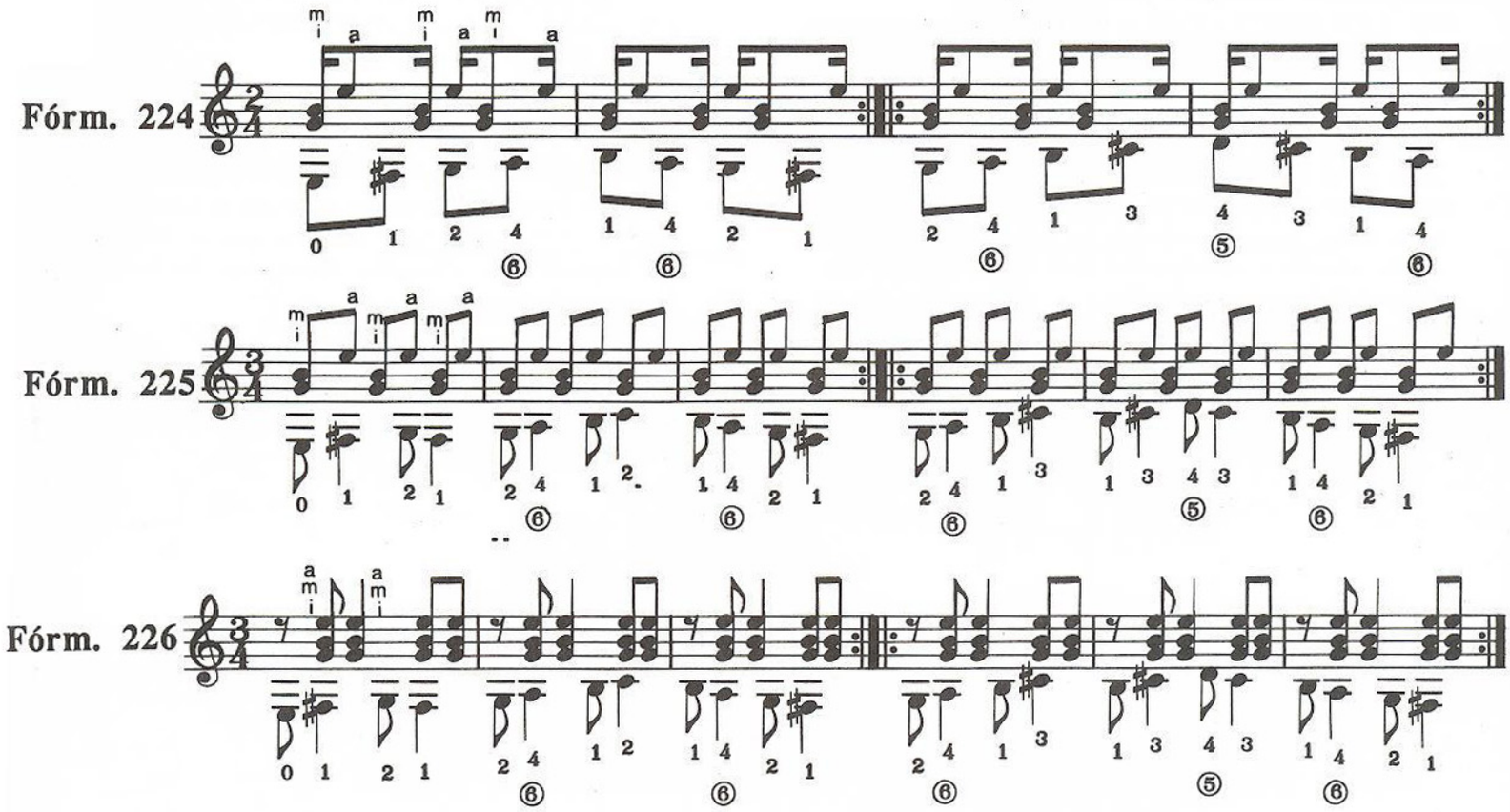
PEQUEÑO DISEÑO MELODICO POR GRADO CONJUNTO PARA FACILITAR EL MOVIMIENTO DEL PULGAR

Cada dedo tiene su constitución propia y es necesario nivelar sus fuerzas en lo posible. El dedo pulgar de la mano derecha requiere un estudio especial; es el más pesado y asimismo el más fuerte y tiene a su cargo el basamento armónico.

LITTLE MELODIC SKETCH BY CONJUNCT DEGREES TO FACILITATE MOVEMENT OF THE THUMB

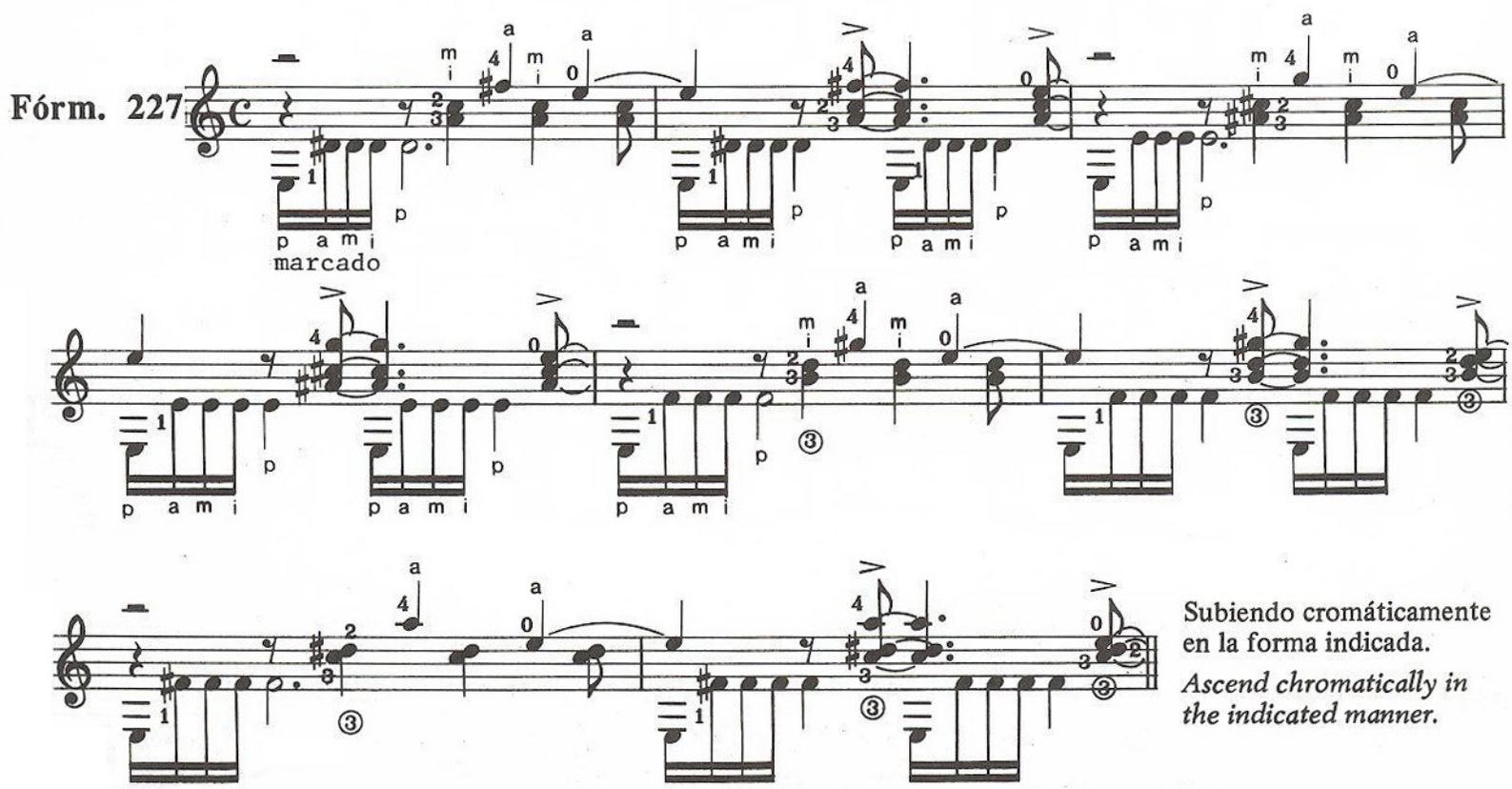
Each finger has its own constitution and it is necessary to level their strength as much as possible. The thumb of the right hand requires special study: it is the heaviest and strongest finger and the harmonic basis relies on same.





EJERCICIOS COMBINADOS

COMBINED EXERCISES



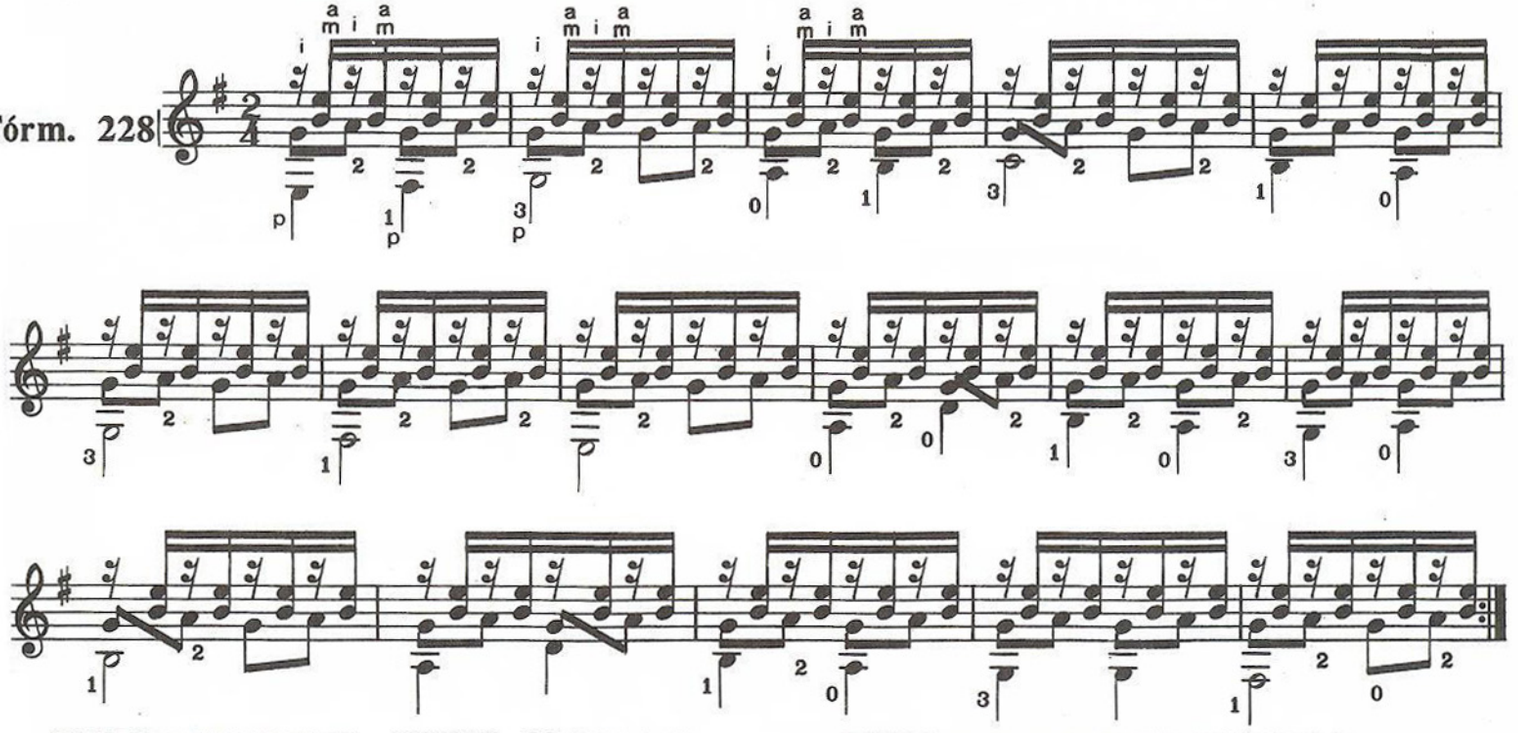
Subiendo cromáticamente en la forma indicada.

Ascend chromatically in the indicated manner.

El elemento invariable (sol-la), con que actúa el índice y la línea melódica que lleva el pulgar deben escucharse con toda claridad.

The unvariable element (G-A) played by the first finger and the melodic line carried by the thumb, must be heard clearly.

Fórm. 228



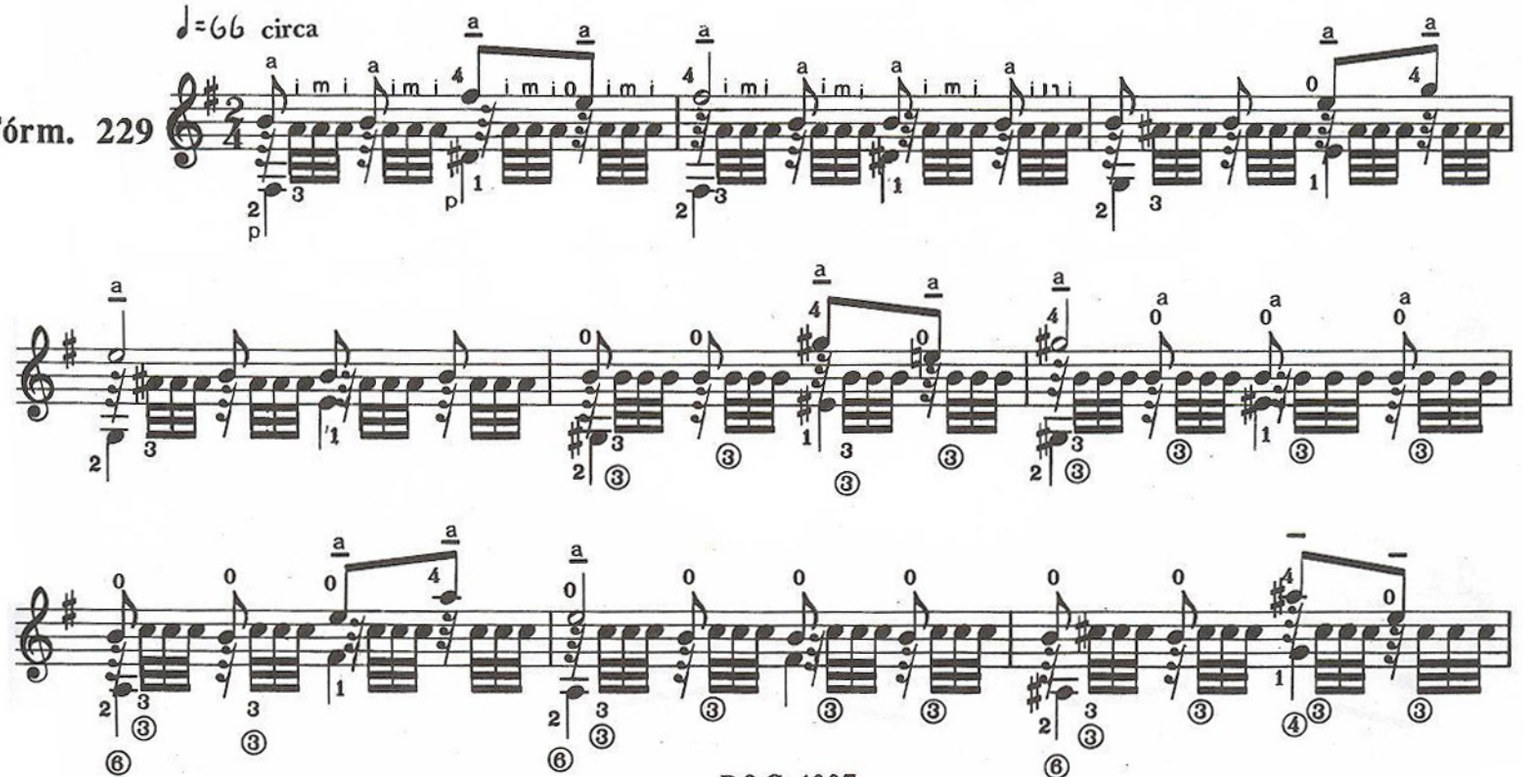
EJERCICIOS CON NOTAS REPETIDAS

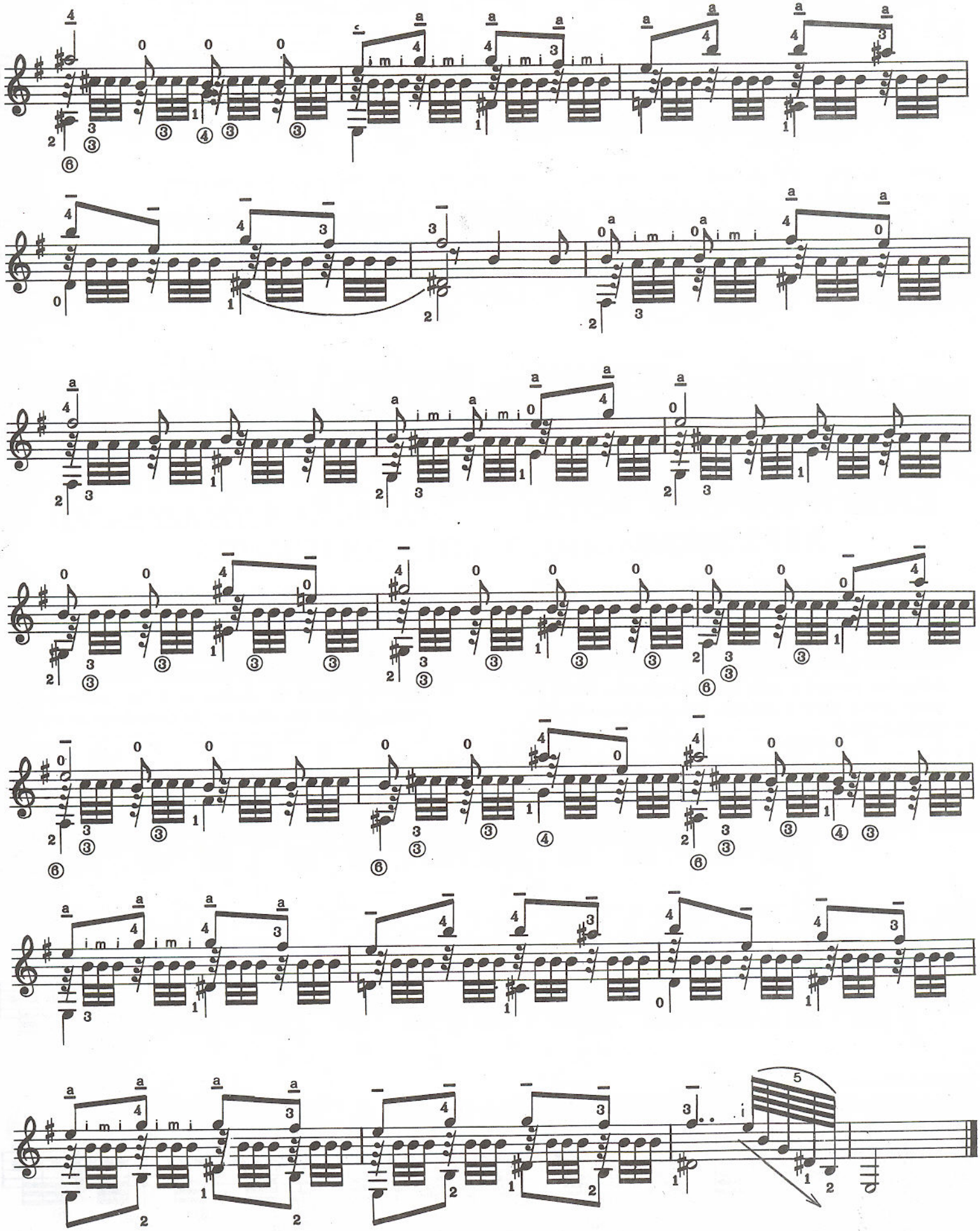
EXERCISE WITH REPEATED NOTES

Debe prestarse atención al anular. Los dedos índice, mayor y anular de la mano derecha deben estar separados, actuando libremente.
Estos ejercicios están basados en la utilización sistemática de una combinación con el fin de vencer una dificultad técnica y bajo ningún concepto deben tomarse como obras musicales: pero sí deben estudiarse como tales.

Attention must be given to the ring finger. The first, middle and ring fingers of the right hand must be separate, moving freely.
These exercises are based on the systematic use of a combination in order to overcome technical difficulties. They must be studied as if they were musical compositions, but must not be considered as such.

Fórm. 229



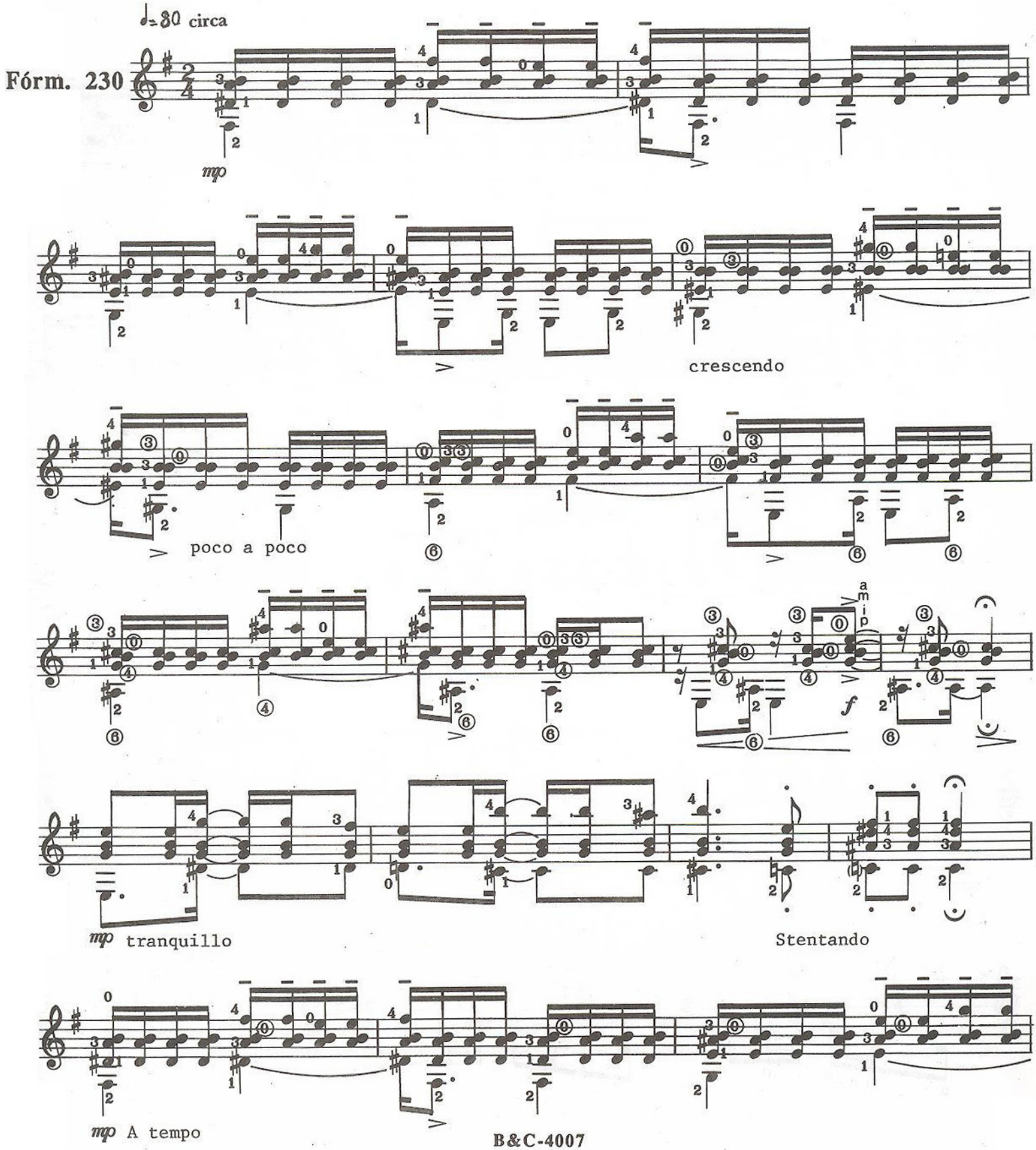


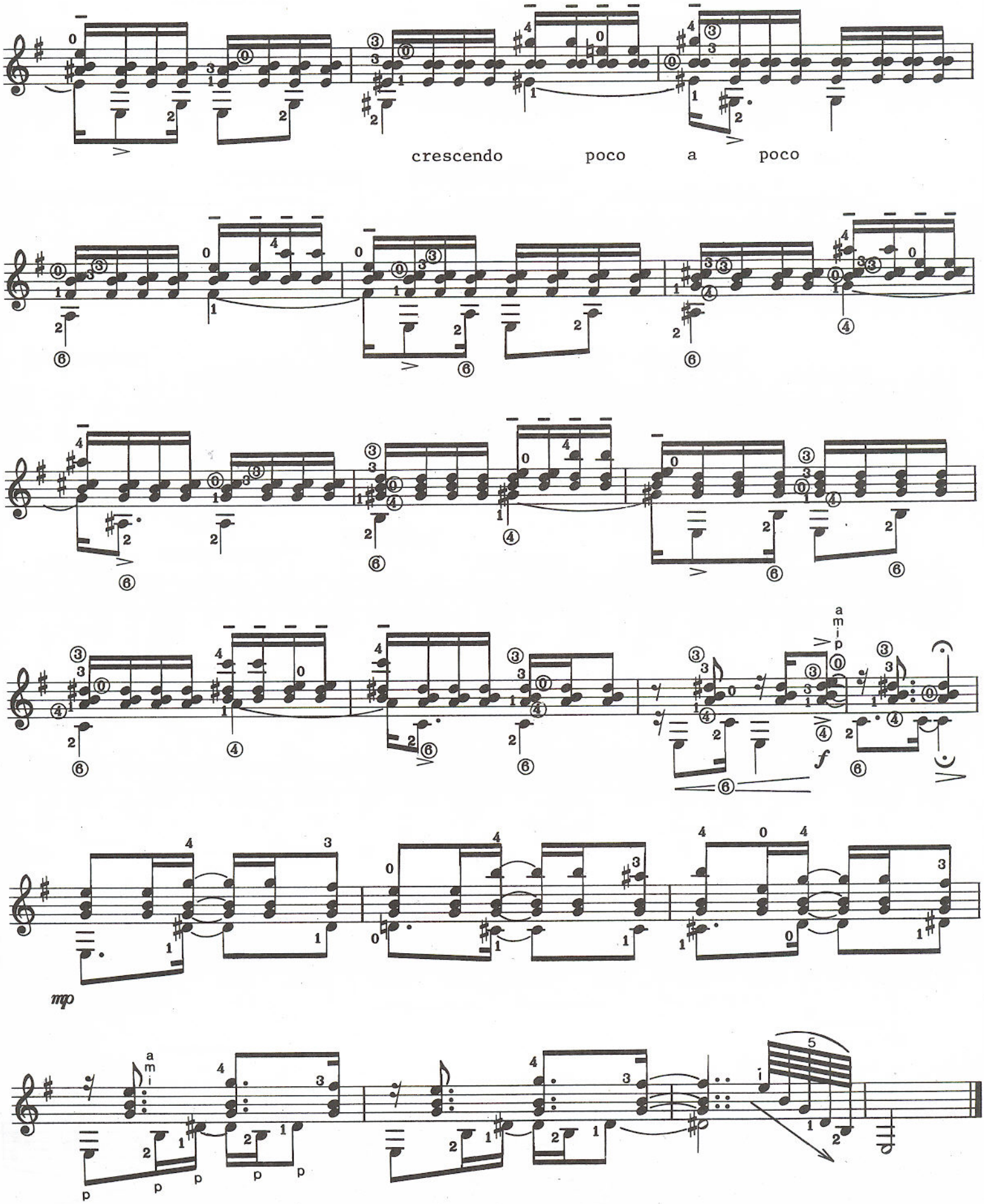
EJERCICIO CON ACORDES REPETIDOS

LOS ACORDES NO DEBEN SER ARPEGIADOS.
Los dedos índice, mayor y anular de la mano derecha deben permanecer unidos como un solo dedo, para mayor seguridad en la ejecución.

EXERCISE WITH REPEATED CHORDS

CHORDS ARE TO BE PLAYED "SENZA ARPEGGIARE".
The first, middle and ring fingers of the right hand must remain together as if they were one finger, to obtain accurate performance.




crescendo poco a poco
a m-p
f
mp
a m i
p
i

OBRAS DE ABEL CARLEVARO

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